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ON THE COVER

Here's something you may not know about the *strategy* staff: we like to put food on the cover. More specifically, we like it to be some sort of cake, but if that's not possible, candy will do just fine. So when we found out that BBDO won Agency of the Year, knowing that it has the Skittles account, well, there was really no other option. We enlisted Edward Pond, whose food photography is second to none, to shoot a simple, Skittled-out tribute. Congrats on a sweet year, BBDO.

Agency of the Year ate our redesign

Every year, starting in the spring, the Agency of the Year marathon occupies the minds of many. It begins with the agencies, who put a lot of thought into what campaigns will work best at the polling stage. Senior marketing execs then mull which shops' body of work deserves shortlisting. And, finally, the judges weigh in on who turned in the overall best thinking of the year. It's a lot of work, but this issue contains the year's best plans, programs and campaigns from Canada's top shops, and with the debut of Digital Agency of the Year, there's even more learning here for everyone.

Around the edges of all that, this issue debuts a refresh for *strategy* by our multi-talented CD Stephen Stanley. After all, our last makeover was in 2004, back when we flipped from newsprint to a monthly glossy with niche online offshoots. This change isn't so radical. Over the years we've honed the direction based on your feedback, and have now filtered out everything except the content deemed keeper. Going forward, we've tossed out our formatted approach to have flexibility to cover any topic that falls into our "bold vision, brand new ideas" zone – and you'll find more of the inspirational innovation you've asked for.

From our Skittle-encrusted cover to our apocalyptic Back Page, this issue is dominated by AOY, with a large swathe of that being BBDO cases. It's likely no surprise that they did so well – this year's FedEx and Skittles work had that coveted water cooler chat factor, but no one's ever won so many AOY trophies in one year: AOY Gold and DAOY Silver, plus a Digital Gold for Proximity.

Kudos also to Taxi and John St., for picking up both AOY and DAOY awards.

Creative shops can truly master digital. And clients are more comfortable in this space. Taxi has taken Gold five times in the past 10 years by following their "doubt the conventional" MO. And this year, in the story on the agency's Bronze win (p. 52) Taxi CEO Rob Guenette says he's also seen a shift with conservative clients: "Now that they've tasted innovation, they can see how it works on a broad holistic level and they're starting to have quite an appetite for it."

That hunger has seen our Gold Media winner MediaCom, Silver winner Media Experts and Bronze winner Mindshare, like many others, set their sights on seeding digital thinking across the board. The MAOY cases reflect this new focus, and are interchangeable with AOY or Digital cases on the creative solutions front.

One thing that emerged from the cases was the speed at which digital programs can rack up huge results. We're just seeing the ones that worked, often driven by a ripple

effect from a traditional media splash, but it does show the potential when you get the mercurial power of off- and online right.

So please consume as many of the cases that ate our issue as you possibly can because, as one of our judges said, Canada's agencies are world-class.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

strategy

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Retailers bring brands to the street



Window dressing may be a dying art, but a few retailers are resurrecting it with a techno twist.

U.K.-based men's clothier Ben Sherman kicked off its new global retail concept Oct. 22 in Toronto with its first free-standing Canadian store at 734 Queen St. West.

To get a closer look at items they like, passersby can press a number on a touch pad affixed to the store window, which sends a signal to a pressurized air system, rotating the selected garment 360 degrees.

U.K. design agency Brinkworth created the new retail design and worked with U.K.-based FrozenFish on the window technology. To show off the shirts the brand is famous for, and drive people into the store, they needed a dynamic window, says Murray Aitken, associate director, Brinkworth.

"What we want to convey to the customer is a completely immersive experience...even from the street level," Aitken says.

Meanwhile Starbucks Canada introduced its second round of temporary interactive window screens Oct. 4 in four locations in Toronto and Vancouver (the technology was first used for the brand's Tazo tea campaign earlier this year).

When people touch gold and white stars moving on the window screen, they learn about the benefits of the My Starbucks Rewards (MSR) program, which launched in October and allows people to collect gold stars for rewards.

"Starbucks has highly engaged customers who interact with our brand on a daily basis," says Sharon Smyl, group marketing manager, Starbucks Canada. "This [interactivity] feels like a natural extension of how we can further connect with our customers."

The boards will feature MSR-specific information until mid-November and will flip to holiday messaging until the New Year. The technology was developed by The Media Merchants with coding by Thinkingbox, creative by BBDO and Blast Radius and media by MediaCom. **KG**



Nokia plays anywhere

By Jonathan Paul

Nokia Argentina has created a nifty interactive ad experience that allows users to destroy websites by way of angry bird or fruit ninja.

To promote the availability of popular apps from its Ovi Store on its N8 phone, the company, working with Wunderman Buenos Aires, has developed "bookmarklets" for its two most popular apps, Fruit Ninja and Angry Birds, which allow people



to play the games on any website they visit while surfing the net. All game fans have to do is install the bookmarklets, which are available on Nokia Argentina's website, and then by clicking on the titles in their bookmark list they can simulate the game-playing experience on the website.

Unfortunately for the websites, they end up as collateral damage during the gaming experience, as haphazardly cutting fruit or smashing pigs also results in the dismantling of the sites piece by piece.



Coca-Cola goes white for the holidays

Coca-Cola is transforming its iconic red can to white for its "Arctic Home" campaign. Partnering with the World Wildlife Fund (WWF), the brand will help raise awareness and funds to protect the polar bear's habitat by donating \$2 million to WWF and matching donations made through iCoke.ca until March 15, up to \$1 million. The new cans, designed by Turner Duckworth in the U.S. and adapted by Perennial in Canada, will be on shelves until mid-January.

"The polar bear for us has been a huge and powerful symbol of the brand for decades," says Shane Grant, VP, sparkling beverages, Coca-Cola Canada. "We can...[use] some of the associations the brand has to create awareness and do good in Canada."

The packaging is part of a campaign that will include national TV, digital, print, retail and restaurant/entertainment partnerships. **KG & EW**

Loblaw reinvents reality TV



If you're wondering where all the foodies are this fall, you might want to check the couch. From cupcakes to screaming chefs, food-related TV has never been hotter, and Loblaw is upping the integration ante with the latest show to hit the Food Network, *Recipe to Riches*.

Joining the show as a co-producer along with Shaw Media and Temple Street Productions,

Loblaw is adding a whole new level of brand involvement – and is producing a physical show memento for fans, fulfilling viewers' desire to taste the yummy dishes they're watching.

On a weekly basis, *Recipe to Riches* turns family recipes (like Glo from Nova Scotia's lemon pudding cake) into President's Choice products available on Loblaw store shelves, with a final winner taking home \$250,000 and a permanent claim to supermarket fame.

"Being involved with *Recipe to Riches* is good for the President's Choice brand because the program is so well aligned with our goal of bringing Canadians the very best from across Canada and around the world," says Allan Lindsay, VP brand marketing at Loblaw.

As part of the deal it signed with MDC agency Capital C earlier this year, Temple Street Productions is shopping the show around to international distributors including the BBC, as well as pitching it to U.S. networks. In its premiere week, *Recipe to Riches* drew 568,000 viewers, increasing by 29% for its second episode to 805,500 viewers. **VM**

Brands grow one for Movember

By Val Maloney and Jennifer Horn

You may notice more mustachioed men walking around this month, growing facial hair to support prostate cancer awareness and research. And brands have jumped on the bandwagon, supporting Movember, which has grown to over 1.1 million participants worldwide since its inception in 2003 in Australia.

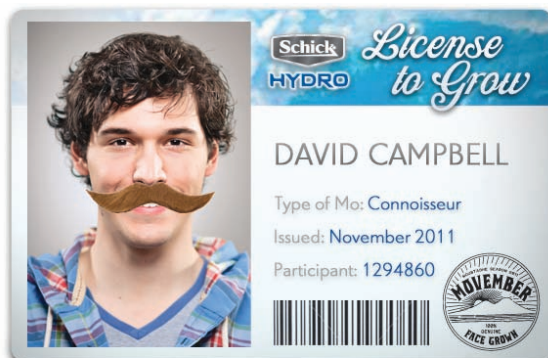
It's only natural that men's grooming products would associate with the cause, and there's perhaps no brand more appropriate than Schick Hydro. The Energizer Canada razor brand worked with agency 6degrees to create a Facebook tab that invites consumers to upload their photograph and download a "License to Grow," whereby guys (or gals) can put a fake moustache on a picture of themselves to show what they plan on growing (or wish they could). Schick has placed ads on its website and will be reaching out through its social media channels and flyers in Shoppers Drug Mart stores. The first 10 days after launch saw over 5,000 unique visitors to the Facebook page.

And Speed Stick knows growing a moustache can be uncomfortable, but it's saying "Don't Sweat it" with its new digital campaign. The campaign centres on videos housed on Speedstick.ca of a 20-something man sporting a 'mo who gets into some hairy situations, and asks the viewer to choose what he should do, with several alternative endings.

The videos are being promoted online, as well as through a cross-country campus tour. For each video view, Colgate-Palmolive Canada is donating \$1 to Movember, up to a maximum of \$50,000. As of press time the video had over 13,000 views, with over 5,000 unique visitors to the Speed Stick site.

Creative for the campaign is by Real Interactive, with media by MEC, experiential by 6degrees and videos by The Biz Media.

Agencies are also getting in on the mo-growing. For instance, Mosaic has created an internal campaign called "United we MO" that includes an online video, posters and bathroom decals, in an effort to raise \$25K for the cause. *With files from Emily Wexler.*





By Jonathan Paul

Cheil Worldwide has grown up and left the house that parent co Samsung built. The agency network is striking out on its own, stripping itself out of Samsung's 35 global offices.

Headed in North America by long-time Wieden + Kennedy exec Buz Sawyer, former managing director of Wieden's New York office, Cheil is establishing a new kind of "open source" network: its offices will rely upon each other to the point of being able to share revenue, maintaining an open line of communication.

The Korean brain trust doled out \$100 million in investment funds, as well as a new strategic directive: grow by attracting local businesses and top-tier talent; define what the Cheil network is and what it does; develop a core competency; initiate acquisitions; and first and foremost, focus on the Samsung and Hankook (a Korean-based tire company) businesses.

Sawyer named Matt Cammaert (pictured), former VP, director, client services, new business at Euro RSCG, as president of the Canadian branch. His first order of business has been to bring Cheil out of Samsung's Mississauga office and into downtown Toronto. He's also seeking out Canadian clients and local talent. Digital will be seeded strongly throughout the agency.



The biggest challenge, Cammaert says, will be changing public perception of being known as Samsung's agency. "We have to win business on our merits," he says. "It's not easy to shake

when you've been recognized as that for a decade here in Canada...It's as much of a blessing as it is a holdback...It's going to be a slow build for sure, but we have aggressive plans."

Given that successful start-ups and makeovers

are few and far between lately, *strategy* asked some agency vets why it's harder to break through, and the biggest challenges agencies like Cheil will face.

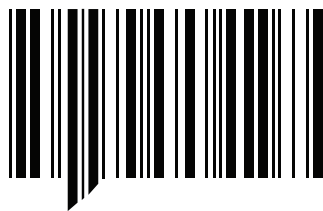
Cundari chairman/CEO Aldo Cundari, who built one of Canada's most successful indie shops, says digital is key for any start-up: "The difference between [starting up an agency] 20 years ago and today is that fundamentally, your foundation... has to be a strategic base that provides consumer insights layered with a digital foundation," he says. "Everything else is a deliverable."

A challenge for "new model" start-up agencies, says Bob Shropshire, president/CEO of Dentsu Canada, is attracting clients who like the model enough for the agency to make it viable. Dentsu, like Cheil, expanded to markets outside of Asia, acquiring local talent to anchor its presence in markets abroad.

"An agency may have an interesting new model, but, understandably, clients need to see the proof – case studies that a new agency with a unique offering may not have – and even if they do, their offering may be considered appropriate for one business situation, but not for another," says Shropshire.

David Crichton, partner, creative, at Grip says the right talent as opposed to the agency model will help attract new business, and he knows about what it takes to start up a new kind of agency. Like Cheil, Grip was conceived by an anchor brand catalyst, Labatt.

"Calling yourself a 'unique model' is the biggest obstacle you'll have to overcome," says Crichton. "I don't think you can say you have a unique model or offering and business just comes in through the door. The basic premise of Grip was more senior people under one roof working on clients' business. The calibre of people who started the company, and who we continue to hire, is our point of difference." 



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Toyota gets back on track

BY MELINDA MATTOS

After a series of recalls and natural disasters, the carco is rolling out a record number of new models, with marketer Stephen Beatty behind the wheel

Toyota Canada is revving up for the most rapid-fire series of launches in the company's history. Over the next 18 months, the brand will introduce roughly 20 new or significantly changed models, starting with four this fall – including the first member of the new Prius family and the 30th-anniversary Camry.

"At virtually any moment over the [next] year and a half, we're going to have something new in the marketplace that brings out a different aspect of our brand," says Stephen Beatty, managing director, Toyota Canada. "I think that's really a magic moment for us to propel the company forward."

But while Beatty sees opportunity in this slew of back-to-back releases, the tight timeline didn't come about by choice. A number of snags along the way have resulted in flagging consumer confidence and pushed the launch dates closer together.

"If you look back at the last couple of years, we've faced some challenges not necessarily of our own making," he says.

It began with allegations in late 2009 and early 2010 that Toyota vehicles were experiencing unintended acceleration. Millions of cars were recalled, the story made headlines and Toyota elected to briefly suspend sales and production of eight affected models while dealing with the issue.

"[Our vehicles] are very safe, but it raises some challenges if that's being questioned on the six o'clock news," Beatty says. "In the middle of a media storm, the very first priority is to deal with the people who've made you the success you are."

As reviews were conducted by the



Above Toyota Canada celebrates 30 years of light bulb moments in its anniversary campaign for the 2012 Camry.

Top The first member of the new Prius family, Prius V, launches with a dash of whimsy.

U.S. and Canadian governments, Toyota worked with dealers to connect with customers, making sure they had the information they needed to remain confident in its vehicles, Beatty says.

"The result was very high levels of loyalty in returning customers over that period," he says. "We thought about that strategy very carefully to say, 'Customers first, let the rest of the marketplace take care of itself.'"

Just as Toyota was finding its footing again, an earthquake and tsunami hit Japan this March, breaking off supply lines. Once again, the carco was forced to hunker down and focus on rebuilding.

"By the beginning of September, we were back not just to 100% production in North America but 110% at most of our plants," Beatty says.

But while production was getting up to speed, sales of Toyota brand vehicles were down 12.3% that month, while the company's luxury Lexus brand was down by 11.3%. Over the past year, market share for the Toyota brand has fallen by 1.4%.

Although it's been a tough time, Beatty believes there are upsides to even the biggest challenges. "You get smarter, you get leaner, you get more focused on doing the right things at the right time to drive the business forward," he says.

The new-release bonanza offers a chance to re-enter the marketplace in a big way, with a diverse range of campaigns by Saatchi & Saatchi and Dentsu Canada, who share creative and media agency duties.

The fall releases kick off with the new Camry launch, including a Saatchi campaign celebrating the car's 30th anniversary and track record of setting the standard for mid-sized vehicles.

"Camry has been the number one selling car in North America for 13 of the last 14 years," says Beatty. "The latest Camry gives us an opportunity to not only redefine the brand but also to challenge the rest of the industry to try to

meet the new benchmark," says Beatty.

The campaign went into market in mid-October and highlights "30 years of our most brilliant thinking," with print, TV and online creative featuring a succession of light bulbs going off.

While the Camry spots laud brainy thinking, Saatchi's 2012 Yaris Hatchback campaign aims to redefine sex appeal, suggesting that while reliability isn't usually considered sexy, when it comes to your vehicle, it can be "quasisexy" (in French) or "sexyish" (in English). Since small-car-loving Quebec accounts for 65% of Yaris sales, the creative was shot in Montreal using local talent.

Toyota's small car niche gets even smaller with the microsubcompact Scion iQ, a competitor to Mercedes-Benz's teensy Smart ForTwo. Launched in 2010, the iQ targets young singles and couples, as well as corporate artistic types, urban dwellers and empty nesters, with a heavy dose of lifestyle marketing.

"It's been performing really well at the task we set for it: bringing people who are new to the automotive marketplace into Toyota showrooms," he says.

The 2012 launch campaign by Dentsu begins this month with cinema ads that hang on "I" statements, such as "I'm going to be Big," driving home the notion that iQ is redefining the microsubcompact segment as the world's smallest four-seater.

The iQ brand has also given Toyota an opportunity to test new types of marketing, Beatty says, from staging a flash mob in Montreal during the F1 weekend this summer to bringing graffiti artists into Toronto dealerships. Music has been another a key component, with a North America-wide streaming radio site created to engage consumers, as well as Facebook and Twitter accounts.

"Word of mouth has always been perhaps the strongest factor in selling a Toyota," Beatty says. "We have this strong group of advocates, and social media [lets us] maintain an ongoing dialogue."

Furthering the carco's digital reach, Lexus recently became the presenting sponsor of the new CTV iPad app. The app allows users to stream TV



BEATTY BIO

1958 Stephen Beatty is born in Toronto.

1981 He completes a bachelor of arts in political science at the University of Guelph, followed by a bachelor of arts in sociology at Carleton a year later.

1986 After spending several years working in government, he's appointed chief of staff to the Minister of Justice and Attorney General of Canada.

1989 He joins the private sector, becoming executive director of the Canadian Apparel Manufacturers Institute and the Canadian Apparel Federation, the Ottawa-based trade associations for the clothing industry.

1992 He goes back to school to complete a master's degree in public administration at Carleton.

1998 After a decade in the apparel industry, Beatty switches gears to automotive, joining Toyota Canada as national manager, government and public relations.

2001 He becomes Toyota Canada's VP of corporate affairs, with a title change to managing director in 2003.

shows (with Lexus pre-roll) and enter a curated chat/social media environment.

Digital is also the driving force behind the launch of this fall's Prius V, with TV billboards sending viewers to a site housing animated videos about different aspects of the car, from its practical benefits to the fun of ownership. In the new year, this campaign by Saatchi will expand to feature new members of the Prius family and broaden to a more traditional media buy, while keeping the same visual aesthetic.

"We're taking a very colourful, almost whimsical approach to our advertising with the Prius," Beatty says. "Increasingly, as we look at our core models, each one does have a personality or attitude."

While the Prius hybrid was designed as an "entirely rational" vehicle – offering the best fuel economy with the lowest emissions – it's become a car that people felt emotionally connected to, he says. He points to the 90-year-old Ottawa woman who bought a Prius as her last car because she wanted to leave an eco-friendly legacy, and the Vancouver taxi driver who inspired others by choosing a hybrid.

"Those types of stories changed the understanding of what a brand is all about," he says. "We might own the intellectual property, but the brand is defined, driven and owned by consumers."

More and more, he says, Toyota has learned to build marketing around the consumer, rather than the car.

"It's also a much more integrated approach we're taking today," he says. "Five years ago, we had the 'launch and leave' syndrome. Increasingly we understand that, yes, it's about establishing the brand, but also sustaining it."

With the busy year ahead and some damage control still necessary, Beatty and his team will have plenty of chances to work on both. 



Help us help those in need this holiday season.



Tuula's story

Just as Tuula Opheim from Nanaimo, B.C. was about to return

to work after combating lung cancer, she was diagnosed with a brain tumour and began to suffer from seizures. NABS was able to provide Tuula with the financial support and personal counselling she needed to cope with

the stress brought on by her health challenges. Tuula is now in remission and looks forward to a peaceful holiday season with her family and friends.

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it belongs to all of us

DIGITAL AGENCY OF THE YEAR



PUTTING DIGITAL FIRST... FOR THE FIRST TIME

BY KELLY GADZALA



Infusing digital expertise into their talent draw and adapting organizations to best deliver digital solutions in the most integrated way possible are top priorities for agencies now. That's why we added the Digital Agency of the Year Award as part of our curation of 2011's best work and shops.

It's likely no surprise that an agency specializing in digital nabbed top honours this year. Congratulations to Proximity for taking home the Gold – but traditional agencies fared extremely, perhaps surprisingly, well. BBDO, Proximity's parent company, won the Silver, and John St., which has been honing its digital specialty for the last five years or so, grabbed the Bronze. Grip and Taxi tied for Honourable Mention.

Judges lauded the range of the work, from standalone social media platforms to fully integrated campaigns using both traditional and digital. Others applauded campaigns' clear results and an awareness of client objectives. But most agreed on this: brands that raise the engagement bar can unlock a whole new relationship status.

"Brands that do their audiences a favour and contribute positively to the conversation will be rewarded [through] the earned impressions they rightfully deserve," said judge Chris Unwin of Bell Media.

PROXIMITY'S DISCIPLINED APPROACH TO DIGITAL

BY KELLY GADZALA

How do you become a top award-winning digital agency in Canada?

You attract the best digital talent, you don't let the next hot innovation on the block distract you from pushing out unique ideas and you utilize global resources for global clients.

That, in a nutshell, is Proximity Canada.

Owned by BBDO, Proximity started as a direct, CRM and digital agency in 2001. And though digital has always been in its blood, over the past five or six years it's evolved from a classic direct marketing agency to one of the largest full-service digital communications agencies in the country. Along the way it has grown its team from 14 to over 170, with 83 new hires joining the fold over the AOY period of June to June.

"As we scaled, the key challenge remained the same – attracting top talent – especially when leading large-scale global business out of Toronto," says Dave Lafond, Proximity Canada's president, who has been with the company since May and came from Publicis Modem.

The Toronto office is the lead on worldwide assignments such as HP and Gillette, and it is the latter's digital AOR.

One of the agency's first successes with Gillette was its 2008 BodyGrooming campaign, executed with BBDO NY, consisting of a number of how-to shaving videos for men. One such video, for the groin, went viral within days, garnering a mention on Nicole Richie's Twitter feed and a feature in the *New York Times*.

"The BodyGrooming initiative was being heralded as a new day for Gillette," says John Gagné, SVP and ECD, who has been with the firm since its second year.

Proximity's ability to leverage its global network certainly builds momentum on programs. One such collaboration, also in 2008 with the Chicago office, EnergyBBDO, was for Alka-Seltzer. Working with its U.S. counterpart, Proximity brought YouTube comedians Rhett McLaughlin and Link Neal into the fold, filming a series of adventures called "The Alka-Seltzer Great American Roadtrip."

"It was featured on CNN, spawned several viral videos, was shortlisted at Cannes [and] brought us our first international awards at the LIAs and New York Festivals," says Gagné.

"This network is unique in that it engages agency partners with open arms and an open mind," he adds.

As standalone agencies, Proximity and BBDO compete against each other and have a range of independent clients, but they also work together on clients such as RBC and Shaw. Being housed in the same office makes collaboration easier logistically, says Lafond, and enables them to harness their collective brain trust.

Proximity's direct roots show in its focus on the "should" over the "could," directing clients towards programs that best address their business challenges and drivers rather than jumping on the latest shiny new tech platform.

"Our direct and CRM heritage allows us to really understand data and insights and take a more disciplined approach to digital," says Lafond.

"If you look at the M&M's Find Red [program], we defined the experience we wanted to create and let each touchpoint be a catalyst to that experience," he says. "We didn't start with the touchpoint. What started as a digital treasure hunt finding red M&M's in Google Street View resulted in an original digital game with international interest that garnered more than 15.6 million impressions."



THE FACTS

Offices: Toronto and Montreal
Staff: 174
New hires: Dave Lafond, president; Christina Hill, Ricky Jacobs, VP, managing

directors; Jeff Sangster, SVP technology; Scott Pinkney, VP, creative director; Ali Pulver, VP, operations. Also: 22 in Account Management; eight in Strategy

& Insights; 27 in Creative; 12 in Project Management; two in Technology; two in Operations; four in Administration
New business: Grocery

Manufacturers Association (GMA); Western Union; Holmes on Homes; Johnson & Johnson – Baby; RIM; LCBO; Campbell's, US; Starbucks

PROGLIDE'S SOCIAL CHALLENGE

Gillette was introducing the new Fusion ProGlide, its biggest razor launch in years. But guys who wet shave were skeptical about claims of superior comfort and reluctant to pay more. Proximity's goal was to drive them to trial and make them believers, and the campaign encouraged converts to then spread the word through the ProGlide Challenge.

Gillette travelled across North America with mobile shave studios putting the razor into guys' hands, and capturing footage of them becoming believers. These testimonials were seeded online and put



into online advertising.

At the same time, the agency reached out to bloggers, Facebook fans and YouTube celebrities to give away thousands of samples using a custom sampling widget. And ProGlide converts were invited to become advocates on YouTube, Facebook and Twitter.

Videos were uploaded to a holding database, where select clips were chosen to be shown on multiple digital platforms.

In under three months the campaign generated over 2.6 billion impressions through over 525 million impressions on

Facebook, 900 million impressions through search, 23 million impressions with blog reviews and 4.4 million mentions on Twitter.

Awareness and trial was 4% higher than forecasted with repeat purchase 14% above target, and retail orders were 50% ahead of expectations.

The demand in North America was so high that the launch in Western Europe was delayed due to lack of supply, and in the U.S. the product sold at twice the MSRP online through Amazon, making the ProGlide campaign Gillette's most successful product launch ever.

THE HUNT FOR RED M&M'S

Mars brand M&M's wanted to bridge the awareness gap between two of the busiest consumption periods of the year, Halloween and Christmas. Proximity heard Google Street View was coming to Toronto, and the rest is digital history.

The "Find Red" campaign was a first-of-its-kind digital treasure hunt that began with a YouTube video that told the story of how Red (the red M&M's character) got sucked into Google Street View. The video directed players to FindRed.ca to start their search for three M&M's, and annotation clues were hidden in the clip. FindRed.ca allowed players to use Google Street View to search for the M&M's, with the lure of



winning a red Smart car.

Over four weeks, players got clues on the website, Twitter and Facebook. Bold and bright wild postings with QR codes were placed around Toronto to bring attention to the game while allowing people to unlock special clues. To firmly integrate the product into the game, UPC codes on M&M's packaging were turned into clues using the StickyBits App.

Red even checked in with Foursquare around Toronto to help M&M's followers get closer to the hidden locations.

Aside from the wild postings, there was no media buy whatsoever; the game spoke for itself while relying on a limited blogger

outreach and PR plan. In under four weeks, FindRed.ca was getting blogged, tweeted and Facebooked. Even local celebrities shared their love of the game. National and international media coverage also praised the work.

Besides the buzz, the most impressive result was that the average time spent on the site was over 19 minutes, four times the industry average. And in just 30 days, M&M's Find Red got 8.4 million PR impressions, over seven million QR code wild poster views and over 225,000 Twitter impressions, tallying over 21 million total impressions.

DIGITAL AGENCY OF THE YEAR • 2011

PROXIMITY • GOLD

HP IMPROVISES WITH EPRINT

The "ePrint Live" program supported the launch of a new mobile printing technology called HP ePrint, offered exclusively on HP printers.

The challenge was to change the perception that you can't print easily from your mobile device. Proximity wanted to infuse the ePrint experience into daily activities, and to create mass trial among consumers and small and medium businesses (SMBs).

The core target was affluent, professional families, as well as digital tribalists (young professionals and

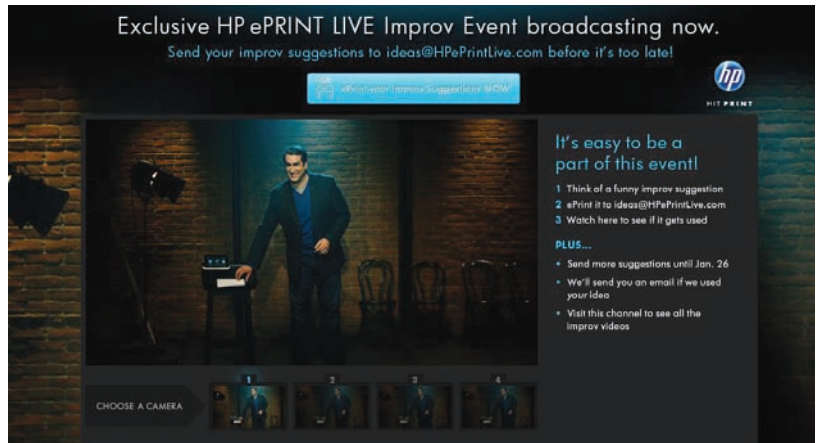
students) and ambitious leaders (career-driven and hard working).

The insight was that the targets perceived their printers to be disconnected from the suite of digital tools in their daily life and therefore were printing less.

HP ePrint Live demonstrated the simplicity of the tech through crowdsourced improv comedy skits, designed to be shared virally. It showcased its functionality by having consumers around the world submitting skit ideas (via ePrint) to a printer on stage that the Upright Citizens Brigade Theatre acted upon.

Paid media raised awareness of the live event and social channels were used to generate conversations about HP ePrint. All efforts drove to the HP YouTube page that hosted the second-ever live streaming event on the platform.

The campaign was covered in 133 media outlets (*New York Times*, Mashable, etc.), and the average user tuned in to the live event for 19.5 minutes – over 2.5 times the average. In total there were one billion campaign impressions and 2.7 million participants.



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BBDO'S DIGITAL PUSH PAYS OFF

BY KELLY GADZALA



BBDO Canada rocked the *strategy* award circuit this year. It raked in a Bronze BIG Award this fall for its Shaw Cablesystems' Together is Amazing Food Bank Initiative, and it took the Gold for Agency of the Year (see p. 45). Now, to demonstrate it's more than a traditional agency, it's won Silver for DAOY, beat out only by its digital twin, Proximity.

As North American president and CEO Gerry Frascione explains, digital has become an important focus woven into BBDO's culture.

"For us digital is not a department or a special skill set," Frascione says. "It's a way of thinking."

There's a term used around the office – "dreaming in digital" – that epitomizes the firm's philosophy.

"It's only once you start to dream in that language that you actually know you've internalized digital as a way of being," Frascione says. "It's our shorthand way of inspiring our staff not to think of it as a discipline or practice – it's curiosity, an approach, everyone is expected to dream in digital for their clients."

Though digital has been a focus for the last five years, in the past year and a half the firm has really ramped up its digital

expertise, hiring over 20 new creative people, says co-SVP and ECD Carlos Moreno. "That digital knowledge had to come with them," he says.

"As we expanded our digital imagination we wanted to make sure we were hiring digital natives," adds Frascione, also Canadian chair for both companies. Developing that expertise in-house is important because even though BBDO owns digital-savvy Proximity, Frascione says they want to ensure that both are strong through-the-line agencies that can compete as standalones, as well as collaborate on shared accounts such as RBC. A staff growth of 18% for BBDO and Proximity is evidence of the firm's impressive trajectory from August 2010 to August 2011, notes Frascione.

Training is another important piece of the pie, with 2.5% of annual revenue invested in professional development, and increasingly on the digital side, says Frascione. An online hub powered by Google called the Digital Lab is the epicentre of digital innovation for the company, providing expert training forums for employees and also functioning as an information portal for all digital innovative in the company – staff and even clients can access it to stay on top of the latest ideas, campaigns, newsletters and more.

And while having that talent is vital, great digital ideas come out of great ideas, period.

"It's not about technology per se, it's about the idea that led us to that type of execution," Moreno says.

Co-SVP and ECD Peter Ignazi cites the chicken channel BBDO developed for Swiss Chalet as an example. The idea of a 24-hour TV channel devoted to roasting chicken wasn't necessarily about innovation on the digital front, nor was the idea related to a new medium.

"It's about looking at old mediums in new ways," Ignazi says.

The Cannes-award winning "Touch the Rainbow" work BBDO did for Skittles is another example of a neat idea driving a digital campaign that wasn't wrought from a digital innovation.

"We call it our non-technological technological advance," says Tim Welsh, SVP, creative operations officer. "[The question was], 'how do you engage with an ad by putting your finger on the screen?'"

"The temptation is to chase after the latest shiny digital thing," says Ignazi. "So we make sure we're aware of [all the digital innovations], then when it comes to planning we see what's appropriate for reaching the target at that time."

THE FACTS

Offices: **Toronto, Montreal, Calgary**

Staff: **310**

New hires: **Kevin Pfuhl, SVP, managing director; Lezlie Grossman, SVP, managing**

director; Nancy Crimi, VP, associate creative director; Deborah Prenger, VP, associate creative director; Steve Walls, planning director, BlackBerry North America; Jason Perdue,

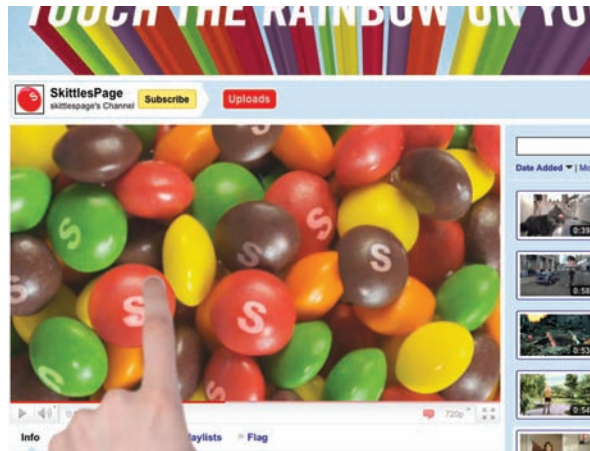
copywriter; Jeff Cheung, art director; Jon Murray, copywriter; Patrick Shing, art director; Neal Khosla, copywriter; Marla Goodman, creative traffic manager

New business: **Ministry of Health; Mike Holmes (Holmes On Homes); United Way; Heineken; Miller Chill; Mars (Dove, Twix, Pedigree, Whiskas, Starburst)**

SKITTLES HAS THE DIGITAL TOUCH

BBDO thought Wrigley brand Skittles' quirky, popular campaign offered an opportunity to generate earned media with engaging content. With touch technology spearheading a new generation of digital interaction, BBDO wanted to show people what happens when they actually "Touch the Rainbow." But instead of inventing new technology, the agency created the world's first non-technological touch tech. It asked people to touch their computer screen as their finger played a starring role in five online ads: "Cat," "Cage Cop," "Hitchhiker," "War Finger" and "Skittles Girl."

Fingers fought crime, hitchhiked, befriended cats and even went to war. The



videos "magically" knew if people moved their finger away and posted text inviting them to put it back.

The videos were hosted on a branded Canadian Skittles channel on YouTube, seeded to nearly 300 blogs and linked to Skittles' Facebook page. In addition, a masthead on the YouTube homepage ran for two days and YouTube promoted video ads ran for two weeks.

Over a month, the videos received over five million views and were featured on 2,200 blogs. The campaign rose to the top of viral video charts all over the world. In fact, it stayed at number one on AdAge's The Top Ten Viral Video Ads Chart for two weeks.

The Skittles videos elicited over 104,600 comments, 88,000 Facebook shares and 5,000 tweets. Further confidential sales results were supplied to the judges.

Skittles also had over 11,000 YouTube channel subscribers, which was more than any channel during the month of April. In total, over the month, over 60 million media impressions were earned.

And at this year's Cannes Festival, "Cat" secured a Gold Cyber Lion while "Cat," "Cage Cop" and "Hitchhiker" won a Gold Campaign Film Lion. The campaign was the only Canadian work chosen to be part of Google's Creative Canvas, a collection of innovative creative as judged by Google.

SHAW BRINGS PEOPLE TOGETHER

To maintain loyalty and customer growth in the competitive communications category, Shaw had to create an emotional connection and change people's perception of it from a company that provides technology to one that connects people.

The "Joy of We" became the key message, with the brand platform of "Together Is Amazing."

Togetherisamazing.com was launched to create a digital community centre where people all over the Shaw network could get together and do great things – either virtually on the site, or using it to organize a live initiative.



Next Shaw needed to get employees and consumers to bring it to life. "Together is Amazing" was integrated across all Shaw product lines and communications. The agency developed an internal manifesto video – the rallying cry for the new platform – and employees received a T-shirt with a single letter and had to join with other employees and photograph themselves spelling out "Together is Amazing."

To translate togetherness into action, Shaw actively engaged employees to fill every food bank in every Shaw community during the 2010 holiday season. To support the initiative, BBDO developed a section

within the "Together Is Amazing" website where people could find the closest food bank, organize local grassroots food drives and find out how to help. The goal was to raise one million pounds of food. The awareness campaign included TV, print, and online ads.

At the end of the food drive, Shaw's actual total of food raised indexed at 260% of their goal, in excess of 2.6 million pounds of food, the largest food drive in our country's history. The site itself became, and continues to be, a hub for people to start their own initiatives, from local literacy programs to charity golf events to building homes in Africa.

DORITOS ASKS FANS FOR BIG FINISH



In keeping with its user-generated strategy, Frito Lay brand Doritos wanted to find a consumer-driven way to introduce one of two new flavours: Onion Rings n' Ketchup or Buffalo Wings n' Ranch.

The beginning of "The End" was marked by the release of the two new

marked "B" for Buffalo Wings n' Ranch.

The campaign launched with a 60-second commercial during the Super Bowl. The twist? The last 20 seconds hadn't been written yet. The first 40 seconds of the commercial set up the premise: that there were two new flavours on store shelves and one of them must be destroyed. The commercial cut out and consumers were invited to go to Writetheend.ca where they could use a 3D virtual antique typewriter to say which flavour should be destroyed and how in 400 characters or less, and have their entry voted on.

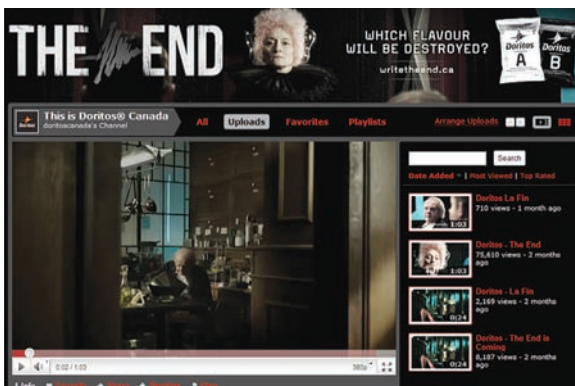
The contest was pushed with online ads, social media pages and posts, and with a traditional media buy on teen-centric TV channels.

A panel of judges picked the winner from the 14 entries with the most votes. BBDO shot the winning ending, but kept the spot and the winner under wraps until May 5, when it debuted on MuchMusic

and MusiquePlus. In the end, Mélanie Normandin of Repentigny, Quebec walked away with a cheque for \$25,000 plus 1% of all future Onion Rings n' Ketchup sales.

The 30,000 submissions Writetheend.ca received exceeded Frito Lay's goal of 6,000 entries by 500%. They garnered nearly 300,000 votes, and over the course of the campaign, the site received more than 550,000 visits.

The campaign also generated 244 media stories chronicling "The End" and over 187 million PR impressions. It led to a marked increase in the number of Doritos fans on Facebook and followers on Twitter. Further confidential sales results were shared with the judges.



flavours to stores across Canada. BBDO designed the packaging — a bold, white bag marked "A" for Onion Rings n' Ketchup, and a contrasting black bag

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THE UNIGNORABLE DRIVES JOHN ST.

BY KELLY GADZALA



John St. has a way of putting itself on the map. For its 10th anniversary in July, the agency created buzz with an official street renaming ceremony. It renamed John Street to...John Street.

It's an example of the agency putting its mission – “be unignorable” – into action.

In the last decade, John St. has built itself into an unignorable entity, one that survived after opening its doors a few months before 9/11, emerging as an award-winning shop with a homegrown focus on digital.

In spite of its evolution, some things haven't changed. When partners and co-CDs Stephen Jurisic and Angus Tucker founded the company with president Arthur Fleischmann, director of strategic planning Emily Bain and managing director Jane Tucker, they developed a creative manifesto, *The Book of John*. The book has fattened over the years to include the agency's award-winning work, but the guiding principles, including the charge to “be unignorable,” have remained constant.

As the book says, John St. began as “the chance to do it again,” providing the opportunity to “build from the ground up” and be independent without having to answer to New York. Jurisic and Tucker had both come from large multinationals, where they say

they were promoted too soon. They missed the creative process, and in starting John St., became self-taught CDs.

It's that independence and ability to shape the agency that's allowed them to tackle the challenge presented in *The Book of John*: “People hate advertising.”

“It's true and for good reason,” says Tucker. “It's an un-asked-for interruption... so we better have something interesting to say or we better say it in an interesting way or we will be despised.”

“Or worse, ignored,” adds Jurisic. Being unignorable is a great filter, he adds, as people hate ads but love ideas.

John St. applied that philosophy to Kruger, its first client, when it literally got ScotTowels into people's hands by inserting an actual Scot paper towel into each holiday issue of *Canadian House & Home* in November 2002.

Over the years, developing in-house expertise in specialty areas is what's given the agency an edge.

In 2006 it partnered with graphic design agency AmoebaCorp., which it partly owns.

“A lot of people don't bring true design thinking. They just make things look good,” says Jurisic.

It was the decision to develop digital from within instead of buying it that has

arguably put the agency ahead of the game. Pharmaceutical client since 2008, AstraZeneca helped direct this course.

“They were fundamental to our growth,” says Tucker. “They totally pushed us into the digital landscape.”

AstraZeneca was converting paper sales materials into tablet-based PCs, and John St. converted the material into interactive electronic documents for over six brands. The project was so successful AstraZeneca adopted the technology throughout Asia and Europe. The agency invested seriously in hiring digital, and as the digital scape expanded, they added to that expertise.

They have an advantage over large agencies who have had to add digital divisions, they say, because they've built their expertise from the ground up and integrated digital into everything they do.

The agency recently developed its first app – for Rethink Breast Cancer's “Your Man Reminder” campaign – which took a year to create. Staying curious, Jurisic and Tucker say, is how they'll continue to move forward.

A sign tacked to the corkboard in their office, with a saying by Swedish digital school Hyper Island, sums it up: “When it comes to digital there's not an age problem, only a curiosity problem.”

Let that be written in *The Book of John*.

Staff: 100

New hires: Malin Holmquist, art director; Dhaval Bhatt, copywriter; Hannah Smit, art director;

Keri Zierler, copywriter; Denver Eastman, art director.

New business: Kraft Singles; Economical Insurance; WWF; Mitsubishi; Family Channel

STANFIELD'S SHOWS ITS UNDERWEAR

The challenge for 150-year-old company Stanfield's was simple yet daunting: become relevant to a younger generation of men who thought of the brand as "their grandfather's tighty-whities," if they thought of them at all.

Stanfield's brand proposition, "We support men," resonated well with the male target. And if he didn't care much about underwear, the agency would find something he did care about: testicles. Specifically, testicular cancer.

"The Guy at Home in his Underwear" was a live-streamed, 24/7 fundraising social media experiment. A testicular cancer survivor, Mark McIntyre, spent 25 straight

days at home in nothing but his Stanfield's skivvies for all to see at GuyAtHome.com. Viewers could communicate with Mark via live chat and participate in fundraising challenges. And for each Facebook "like" received, Stanfield's donated \$1 to the Canadian Cancer Society.

The agency streamed four cameras using LiveStream technology. Viewers could vote in real time on a range of daily challenges for Mark. Weekly donation challenges were integrated into a branded page tied to the Canadian Cancer Society's back-end donation platform. And one-minute videos recapped each day's activities.

The results blew away every success

measure set for the campaign. There were 52,161 Facebook likes (vs. goal of 25,000), 700,000 website visits, 5,216,100 social media impressions and three million minutes of LiveStream viewing time.

There were also over 45 million media impressions in just one month, and 226 stories (vs. 15-20 goal) ran in outlets including the *Globe and Mail*, the *National Post*, Global TV, CBC and Sun Media.

It was dubbed "The best social media stunt the country has seen" by the *Globe*, and generated \$52 million for testicular cancer awareness (vs. \$25 million goal) and 52,000+ new Stanfield's FB fans. It also won the Grand Prix at the ATOMiC Awards.



TETLEY'S COLOUR THERAPY

The herbal tea segment was on the decline at a rate of 2% per year – a disturbing trend to tea category leader, Tetley Canada.

Research showed that when consumers (mostly women) buy, they approach the category with a desired need state in mind – i.e., "I want to feel calm, soothed or uplifted." But the category approached her by ingredient first – peppermint, chamomile, passionflower.

The insight was that since people often use colour to describe their emotions and moods (green with envy, seeing red, feeling blue), colour could be used to help women match their mood with the right tea.

Traditional media such as TV and OOH would support digital and social media.

Based on a feed of status comments from Facebook and Twitter, the agency prescribed Colour Therapy for all of Canada through a real-time map on a digital hub that visualized the recommended colour of herbal tea at that moment. Consumers could interact with the site to get their own personalized Colour Therapy prescription that featured different coloured mood scales.

Contextually placed online banners, pre-roll and traditional TV billboards and transit shared an observation about its surrounding environment/content and told the consumer

about the ideal colour to complement that placement. ("Gossip goes well with yellow" for the Cleanse variety promoted on LaineyGossip.com, for example.)

Tetley volume grew +17% in a flat market by the end of the campaign, and achieved its goal of becoming number one in tonnage volume (against previous leader Celestial Seasonings). Household penetration grew at twice the rate of the category while the competitor's eroded.

Engagement measures exceeded objectives with a microsite bounce rate of half the industry average of 50% and time per visit was over four minutes.



DIGITAL AGENCY OF THE YEAR • 2011

JOHN ST. • BRONZE

PONY POWER

To bring awareness to the agency itself, John St. created a mock case study called "Pink Ponies" that demonstrated its integrated marketing prowess in making "Chelsea Bodano's eighth birthday party a success in an already crowded birthday market."

Success would be measured by how many people would view the video, who those people would be, and to what degree it would generate press, awards and ultimately awareness among prospective clients.

The video was first used in an industry award show (*strategy's* 2010 Agency of the

Year). The next day, it was sent out to a list of marketing and advertising blogs, sites and online magazines.

The satire on a traditional agency case study (overtly earnest and formulaic), showed the development of the big idea (Chelsea liked the colour pink, and ponies), through execution and, of course, ROI.

Five days after "Pink Ponies" was posted on YouTube, it had generated over 100,000 hits and has since been watched almost 300,000 times.

It was featured in *Contagious* magazine and was sent out with the Cannes 2011

Festival call for entries as a cheeky what-not-to-do warning to agencies.

The agency received congratulatory emails from the director of global strategy at Coca-Cola in Atlanta, a Diageo strategic director in London and the CEO of Time Warner in New York – all of whom wanted to use the video in presentations.

"Pink Ponies" won a Bronze Lion as well as a Gold Pencil at the 2011 One Show, and two months later, John St. met with Diageo and was awarded two projects.

All in all, not bad PR from one little girl's eighth birthday party.



JUDGES

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BEER AND BEYOND: GRIP'S DIGITAL GROWTH



Grip occupies a well-earned place in the DAOY awards. The agency's digital revenues have grown by 34% in the year leading up to the competition, and of this, half was attributed to new business. New brands added to the agency's roster of late are AB-InBev Stella Artois, KFC and Hostess Wonderbread US. In the same timeframe, Grip's staff count has grown from 110 to 160 people. **KG**



BUDWEISER SHOWS ITS TRUE COLOURS

As a sponsor of the FIFA World Cup, Budweiser needed a digital program that connected with soccer fans while breaking through the clutter of the other World Cup advertising.

The Show Your True Colours Facebook app allowed fans to virtually paint their faces in the colours of their team. After uploading their picture, people picked which country they were supporting, and then chose from a range of pre-designed patterns or created their own design. The photo could be made into their profile picture, downloaded as a card or shared with friends.

Fans' completed photos were added to a mosaic of their team's flag. Users could view the 32 flags and scroll through all the uploaded fan photos. Out-of-home, transit and print executions all carried the same painted faces and referenced Show Your True Colours.

The app was originally created for Canada, but Grip was asked to build it for other regions, including the U.S., Puerto Rico, Argentina, Bahrain and Budweiser's global World Cup page.

In all, over 2.65 million faces were painted, over 960,000 people became fans on Facebook and Budweiser's Canadian sales increased 14% during the campaign.

CADBURY MAKES MAYNARDS MOST WANTED

Cadbury wanted an engaging integrated campaign for its Maynards candies, which would launch the brand into social media. To target tech-savvy young adults, Grip saw an opportunity to be among the first in market with a strong QR-led campaign.

The idea was to make Maynards the most wanted candies in Canada – literally. Six archetypal “Wanted” posters were created – one for each of the sub-brand candies. They were loaded with QR and SMS tech and gave incentive (a \$25,000 reward) to “capture” them all. Consumers used their smartphones to scan the OOH and capture the candy criminals. On Facebook, they could check their progress or enter the contest via product UPC. Media included a mobile website, a Facebook application, online media, email, TSAs, platform dominations and newspapers ads.

The Facebook community grew from 34 people to over 12,000 in six



weeks. The brand's new fans shared stories of their captures, helped each other locate posters, and generally expressed enthusiasm for Maynards.

There were hundreds of mentions on Twitter. The pop singer Lights, for example, posted several favourable tweets about Maynards' Most Wanted to her 200,000+ followers. And CBC News covered the campaign as part of a QR technology primer.

STELLA ARTOIS' HIGH SOCIETY

To connect with urban males, Grip redesigned La Société Stella Artois (Lasocietestellaarthis.com), a “members-only society for those with a thirst for the beautiful life,” which had been in beta testing.

It created a private community of Stella Artois lovers that engage with the brand, and in return, reward them with exclusive access to experiences and a host of other benefits.

To begin, the agency crafted an engaging backstory. It introduced a series of achievements, a section where members can talk to the Stella Artois Beer Master, and a blog with original content from known style, culture, cuisine and film bloggers.

A series of intriguing challenges gave the chance to win once-in-a-lifetime brand experiences. Welcome kits contained a copy of the official Member's Handbook and the Member's Privilege – a series of exclusive invitations that members can use to invite their



most discerning friends.

Though still in early days at the time of submission, La Société Stella Artois had over 23,000 members, who spent an average of 6+ minutes per visit. In six weeks, members sent over 2,000 invites, left over 2,000 comments on the blog, and the community grew by more than 1,500 members. La Société Stella Artois is already being rolled out in French Canada, the U.K. and Argentina.

TAXI'S BIG DIGITAL FARES

It's not surprising Taxi has found success in the digital arena. With the recent hiring of Brian Clarey, GM Taxi digital, and Sean McDonald, director of digital strategy, the agency has taken on a bevy of new digital clients. It's the digital/social AOR for McCain, and the digital AOR for Johnson & Johnson, working on Listerine, Tylenol, Benylin. Other client wins include Bombardier and Sun Products including Sunlight Laundry, Sunlight Dish and Snuggle. **KG**



to breast cancer research. But rather than developing the expected magazine campaign, Taxi believed the right social media idea would create more impact.

The "Go Pink" campaign featured a pink chameleon, and creative encouraged Canadians to turn their Facebook profile picture pink through an app that Taxi developed. Each time someone did, Telus would donate one dollar to breast cancer research.

The campaign included out of home and cinema, as well as interactive shopping mall kiosks encouraging people to touch the chameleons that appeared on a screen to turn them pink. In online banner ads, the chameleons turned pink every time they appeared on screen.

Just 72 hours after launch, the \$50,000 donation target was reached. Telus announced donations would grow to \$200,000 if 500,000 people participated. Within two weeks, half a million people had turned their pictures pink and that goal was met. By the campaign's end, 817,000 people had gone pink and Telus added 442,770 new Facebook fans. "Go Pink" resulted in a \$2.45 million donation – almost double the anticipated target.

TELUS GOES PINK

Last fall Telus asked Taxi to develop a magazine campaign to communicate an initiative in which \$25 from the sale of three BlackBerry models would be donated

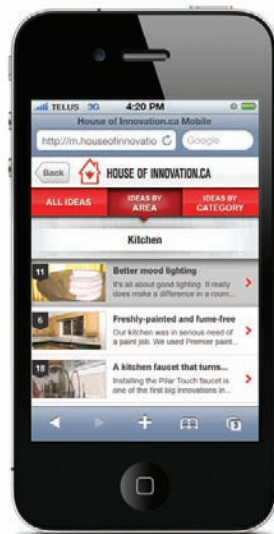
CANADIAN TIRE'S HOUSE OF INNOVATION

The House of Innovation was an idea that came from an agency initiative, and it quickly grew into one of Canadian Tire's biggest commitments of the year.

To showcase its innovative products to DIY homeowners, Canadian Tire put itself in their shoes by becoming the first retailer to be a Canadian homeowner itself. It bought a house that needed a bit of work, moved in and took on a long list of repairs, improvements, and decorating upgrades. Efforts were filmed to educate homeowners about how to take on typical home improvement projects.

HouseofInnovation.ca showcased every project and, most importantly, highlighted all the innovative products used to complete the work.

Within the first four weeks, the number of unique visitors surpassed 105,000. The average time spent on the site per visit was more than five minutes. And in a single



24-hour period, a YouTube mosaic expandable banner generated 8,812,314 impressions and 39,389,550 interactions. And there had been more than 3.5 million views of the anthem video that explains the program and invites people back for future installments.

MICROSOFT'S BATTLE FOR BEAUTY

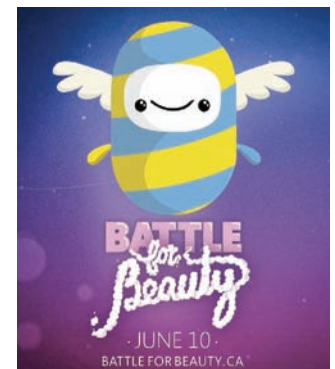
After a redesign, Microsoft wanted to support the launch of Internet Explorer 9 and improve perception among technology trendsetters while getting the larger public to adopt it.

Techies and mainstream users both love games. So Microsoft created "The Battle for Beauty," an game played online and in the real world, built in HTML5. Users could attack the ugly side of the web: wait time, privacy invasion and cluttered interfaces. Characters represented both the ugly, and the beautiful side that Microsoft champions.

Ugly critters were played by non-IE9 users, whose gaming experiences were limited, an incentive to upgrade their web experience by downloading IE9 directly from the game environment.

The game was projected onto multimedia screens on the streets of Toronto where passersby threw IE9 balls at ugly critters on the screen.

The event was supported by web banners, an email blast and other



Microsoft network placements.

Taxi created a Facebook event, published wall posts across Microsoft Canada fan pages, set up a Twitter account that was updated during the event, and built a behind-the-scenes Tumblr blog.

In the end, over 1,200 people participated and nearly two million impressions were reached in June alone. Furthermore, 55% of online players used Internet Explorer 9 to play the game, a conversion rate far beyond Microsoft's wildest forecasts.

THE PROCESS

The Digital Agency of the Year process began with a call to agencies across the country to enter their top digital campaigns executed in the past year. The shortlist was developed based on a poll of senior agency and digital professionals across the country. Each person was asked to choose which agency's work was the strongest, and points were awarded based on how many times an agency was selected.

The finalist agencies were then invited to submit three digital campaigns that represented the best work they had done in the 12 months

preceding. Those that were deemed Canada's best and participated in the second round are listed below.

Judges, all industry professionals in the digital space, then marked the campaigns online and in isolation. They gave each campaign two marks from one to 10 based on strategic insight and the ability to execute the idea creatively. Judges who declared conflicts were omitted from the scoring process on the applicable cases or agencies.

After the judging site closed, the scores were totaled and averaged, with equal weighting, and the agency with the highest final score was the winner.

THE SCORES

CREATIVITY

Proximity	7.68
Grip Limited	7.63
Taxi	7.61
BBDO	7.60
John St.	7.55
Red Urban	7.09
Trapeze	6.99
Sid Lee	6.98
Cloudraker	6.78
Juniper Park	6.66
Capital C	6.31

STRATEGY

Proximity	7.78
BBDO	7.53
John St.	7.40
Taxi	7.31
Grip Limited	7.29
Red Urban	7.13
Juniper Park	6.93
Sid Lee	6.90
Trapeze	6.90
Cloudraker	6.48
Capital C	6.18

TOTAL

Proximity	15.46
BBDO	15.13
John St.	14.95
Grip Limited	14.92 (tie)
Taxi	14.92 (tie)
Red Urban	14.22
Trapeze	13.89
Sid Lee	13.88
Juniper Park	13.59
Cloudraker	13.26
Capital C	12.49



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at Heinz.

JURY



JAMES CONNELL
VP MARKETING &
E-COMMERCE,
ROOTS CANADA
Connell joined Roots in
1997 and has overseen
online sales and digital
marketing since 2000.

He's built a marketing channel and revenue driver that ships worldwide via Roots.com, and has organized partnerships with the Canadian and U.S. Olympic Committees, MasterCard and BlackBerry.



BARRY HILLIER
CHIEF VISIONARY
OFFICER,
DASHBOARD
Hillier worked for
Saatchi & Saatchi,
BBDO, Communique
and Operex before

starting Dashboard in 2001. His client list includes Hellmann's, Vaseline, Axe, LCBO and H&R Block. Hillier also launched a CMS application called Glovebox, and is in beta with a children's edu-tainment venture.



GREG KLASSEN
SVP MARKETING
STRATEGY AND
COMMUNICATIONS,
CTC
Klassen joined the
Canadian Tourism
Commission in 2001,

first supporting the U.S. market, then as VP marketing in 2005 before moving onto his current remit. He has successfully led the CTC to be named the world's number one tourism brand by FutureBrand in 2010. Previously, he worked in marketing with Telus and AT&T.



DRÉ LABRE
CREATIVE DIRECTOR,
RETHINK
During his 14 years
at agencies such as
MacLaren McCann,
Blast Radius, Tribal DDB
and now Rethink, Labre

has built a reputation for understanding how to captivate and inspire. A member of the International Academy of Digital Arts & Sciences (IADAS), Labre is on the board of directors of the Advertising and Design Club of Canada (ADCC).



ED LEE
DIRECTOR, SOCIAL
MEDIA,
TRIBAL DDB
A leading blogger in
Canadian PR, social
media and marketing,
Lee is fascinated

with new and online media. A frequent commentator on online marketing, Lee writes articles for business media and appears on BNN. Prior to Tribal DDB, he was managing director at Com.motion, and account director at iStudio.



ALON MARCOVICI
VP, CONSUMER
SALES &
MARKETING,
GLOBE AND MAIL
Marcovici's 18-year
career in sales,
marketing and

communications spans the sports and entertainment, media and non-profit industries, including roles at CTV and Canada's Olympic Broadcast Media Consortium. Marcovici's work on Vancouver 2010 was recognized with a Canadian New Media Award and a Digital Media Gemini.



KATHLEEN O'HARA
BRAND MANAGER,
MATTEL CANADA
O'Hara has over six
years of marketing
experience with Mattel
Canada on brands
including Hot Wheels,

Matchbox and Tyco RC. O'Hara currently oversees the Canadian marketing plans for Batman, DC Universe, WWE, *Cars* and *Toy Story* licences as well as the games and Radica business.



SANDY PERLMAN
FORMER VP DIGITAL,
LOYALTYONE
Perlman has spent 20
years in the marketing
biz with companies like
Ralston Purina, Netcom,
AT&T and BrightSpark.

Before joining LoyaltyOne in early 2011, she worked at Microsoft Canada for almost a decade as group manager, marketing and communications, overseeing global advertising and CRM as well as heading up events and web strategy for MSN.ca.



REBECCA SHROPSHIRE
VP, DIRECTOR
OF DIGITAL
COMMUNICATIONS,
UM CANADA
Shropshire joined
Modem Media in

1999, then spent eight years at Labatt, transitioning media planning in-house and holding various positions. Before joining UM in 2009, she was with Astral Media Radio, where she launched the first four Virgin Radio stations in North America. At UM she manages talent acquisition and retention, strategic planning, process and systems, training and digital innovation.



CHRIS UNWIN
SENIOR
STRATEGIST,
BELL MEDIA
Unwin helps to
mobilize Bell Media
specialty channels' four-screen

development plan by enhancing programming and community experience via mobile and social integration. Unwin was previously responsible for strategy and product development with MuchMusic and MTV, and was part of the team that launched Canwest's *Dose*.

MEDIA AGENCY OF THE YEAR

IT'S CREATIVE, IT'S DIGITAL IT'S THE NEW MEDIA AGENCY

BY KELLY GADZALA



It's not easy. Agencies contend with a saturated media landscape and distracted, bombarded audiences. As this year's Media Agency of the Year winners show, content integration is key, and leveraging partnerships and sponsorships in creative ways is often what it takes to get brands at the forefront of the media action. So much so, several of this year's judges noted that the line between media, creative and content is blurring.

This year, the Gold goes to MediaCom, which moved up the ranks from Honourable Mention last year. Media Experts grabbed the Silver, knocking last year's winner, Starcom MediaVest Group, out of second place, while Mindshare nabbed the Bronze. SMG is still in the winners' circle, pulling in an Honourable Mention. And this year, we're presenting two Media Directors of the Year, with Terry Horton of Cossette Media and Mark Sherman of Media Experts having tied for the title.

Judges commented on calibre of the work from all of this year's shortlisted agencies, and their ability to use new media without forgetting traditional.

"I'm incredibly impressed by the use of multimedia platforms, combined with good, old-fashioned on-the-street campaigns...giving each the right push to give it life," said judge Kirstine Stewart, EVP of English services, CBC.

Sandra Sanderson, SVP marketing, Shoppers Drug Mart, also lauded the calibre of media innovation: "From small campaigns that demonstrated out-of-the-box thinking, to massive campaigns with outstanding content integration across multiple media platforms...clearly, the bar has been raised this year."

MEDIA DIRECTORS OF THE YEAR

BY JONATHAN PAUL

TERRY HORTON VP, MEDIA DIRECTOR, COSSETTE MEDIA



It didn't take Terry Horton long. After becoming top dog at Cossette Media's Toronto office in 2010, he's already become one of *strategy's* Media Directors of the Year, leading his office of 50 through a year of growth.

Cossette brought in significant accounts in 2011, including Royal Canadian Mint, Transat and the \$125 million Telus media account.

Horton, an 18-year industry vet who joined Cossette back in 1998, welcomed 17 new employees to the team, adding to its digital depth. Digital practitioners now account for almost 50% of agency staff, and Horton says that a digital mindset is something he encourages his entire team to embrace: "Digital has always been part of the fabric of Cossette Media," he says.

A spirit of giving is also part of the agency's make-up. In the past 12 months Horton and his team donated more than \$300,000 in

cash, media inventory, pro bono work and participation to events including The Walk to End Women's Cancers, the Telus Walk to Cure Diabetes and cervical cancer initiative Julyna. Also, under Horton's tutelage, Cossette Media teams have won trips to compete in Cannes three out of the last six years at the *Globe and Mail's* Young Media Lion Awards.

Going forward Horton says his hope for Cossette Media is to stay a leader in the digital and media innovation space and have the best client service, something the agency aims to achieve with a partnership it formed with global client satisfaction company Aprais that's resulted in a satisfaction survey it presents to clients every six months.

"It keeps us really attuned to how we're doing and every six months there's no surprise," says Horton. "It forces us to constantly be better."

MARK SHERMAN FOUNDER, OWNER, EXECUTIVE CHAIRMAN, MEDIA EXPERTS



Mark Sherman has had a big year. On top of Media Director of the Year accolades (as well as Media Experts winning Media Agency of the Year Silver), he's celebrating three decades since founding Media Experts in Montreal with a team of three in 1981, and growing it to three offices and 120 employees servicing 28 clients.

Another cause for celebration was winning the Bell Canada business, beginning work on the account back in October 2010. It was also a year of innovation with Media Experts recently unveiling the Xpeto demand side platform, making it the first independent media services firm in Canada to operate its own online media trading desk.

Awards have also been on the uptick. The Olympic Torch program that saw Bombardier take on a role at the heart of the Games secured Gold in *strategy's* 2010 BIG

Awards and a Gold at the Internationalist Awards in 2011. It also resulted in Media Experts being the only Canadian winner at the 2011 Festival of Media.

Sherman, who was a judge at Cannes this year on the media jury, also worked to inspire Canadians through a joint venture with Zulu Alpha Kilo and its creative director Zak Mroueh. Together they launched "People for Good," a multi-platform media campaign focused on creating a better Canada one good deed at a time. Over 300 media vendors donated space across the country. An iPad and iPhone application created by Toronto-based Thinking Box was also part of the mix.

As for the future, Sherman says his goal is for Media Experts to simply continue to get better across the board. "If you're going to be the best, you have to excel in every aspect of the business," he says.

NEXT MEDIA STAR



Shahnaz Mawji, supervisor, communications strategy at Carat, is this year's top Next Media Star. She was selected by *strategy's* media agency judging panel for work she did on behalf of Mattel that helped bring Barbie and Ken to life with content integration executions with *eTalk* and a photoshoot in *Elle* magazine. For more on what made Mawji an NMS standout, head to strategyonline.ca.

Left to right *strategy's* executive editor Mary Maddever, Next Media Star winner Shahnaz Mawji and the *Globe and Mail's* director of brand engagement Barbara Smith at the AToMiC Conference.

MEDIACOM'S INNOVATION EVOLUTION

BY JONATHAN PAUL

MediaCom Canada's 2011 included a couple of big-time client wins, the creation of an executive position to head strategy and innovation, and to top it off, MAOY Gold.

The agency exhibited the Midas touch all year, convincing major brands like Yum! and Mars/Wrigley to join its roster and producing top-notch work for the likes of H&M and Maytag.

Agency CEO Jamie Edwards has steered a staff of 187 across offices in Toronto, Montreal and Vancouver in the right direction since taking control just over a year ago. Edwards says he was brought on as a result of senior leadership recognizing that the speed of change in the media industry was accelerating. With prior experience overseeing integration of digital investment for Aegis Media's global client roster as head of global client service at Isobar (he also launched Vizeum in the U.S.), Edwards understands that change.

"I was keen to create a culture at MediaCom that was actually much more consumer-centric and embraced much more integrated ways of thinking," says Edwards.

Part of his plan included the hiring of 15-year industry veteran Matt Di Paola in August as chief strategy and innovation officer, a new role at the agency. Di Paola, who moved to media from digital

shop Proximity Canada, where he was VP and managing director for four years, has taken on managing strategy, digital thought leadership, as well as product and service development. It was Di Paola's non-traditional background that drew Edwards to him.

"I made the decision that I wanted my functional digital leaders to report directly to our strategy officer, hence why I hired someone from a much more integrated background," says Edwards. "That means digitalization is no longer a function or a channel, it is very much embedded in our integrated strategy approach."

Another component of MediaCom's refresh has been a focus on tools and data to bring added value to the solutions the agency develops for clients, says Edwards. In December it implemented its own business sciences division (parent company Group M also has one to which MediaCom has access) to help clients understand media mix and marketing mix modelling. It's been placed at the very heart of MediaCom's strategy function, under Di Paola's leadership, to help his group focus on how to better deliver on clients' growth targets. Kevin Keane, former analytics consultant for Canada's first digital shop Media Contacts, was hired to direct the department in February.

"I'm a real believer in provability," says Edwards. "Digitalization and the changing landscape allow us to prove more than ever the strategies that we're purporting will actually move the KPI [Key

Performance Indicator] needle. And I think if clients understand that there's more provability in terms of strategy through media agencies – I'm finding that we're being invited to much more business-oriented conversations."

To make everything as seamless as possible internally, MediaCom's communications planning, research and analytics and business sciences personnel all sit closely together and its digital people are in close proximity to those who work on accounts.

Looking to the future, it's Edwards' goal to position MediaCom as an agency that's all about growth.

"I would love a situation where in a few years' time if clients were pushed to really define the essence of what MediaCom does for them, they'd say it's more akin to a growth agency: they grow our categories, they help us grow our business."



AGENCY STATS

Staff: **187**

Offices: **3**

New business:

Mars/Wrigley, Yum! Brands

Notable hires:

Matt Di Paola, chief strategy and innovation officer;
Kevin Keane, director of business science

H&M ROCKS THE MMVAS

There is nothing quite like the MuchMusic Video Awards (MMVAs). Every summer for one night only, the MuchMusic building in Toronto transforms into a multi-stage, outdoor extravaganza for broadcast across the country and around the world.

MediaCom earmarked the MMVAs as a homegrown property Swedish retailer H&M could leverage to boost its credibility among youth in Canada. With Lady Gaga performing and Selena Gomez co-hosting, a huge audience was forecast. When a sponsorship slot opened up, MediaCom leveraged its relationship with Bell Media to secure it.

H&M would become the first-ever "fashion authority" of the MMVAs and



the first-ever third-party designer of the MMVA wristband. The agency created a dedicated Fashion page on the MMVA microsite, populating it daily with celebrity fashion content and trend messaging (plus campaign ads) from H&M. Tagged broadcast promos paired with brand ads reinforced H&M's position as the show's fashion authority.

A contest was created to find a blogger who would cover everything fashion during MMVA weekend, with all associated media at deal rates (another first). A slick broadcast spot produced with MuchMusic showcased H&M clothing and encouraged contest entry. Entrants submitted videos showing their

fashionista cred and mobilized their own social networks to vote. Wristbands were given away via the H&M Twitter handle.

Offline, there was a performance by Dragonette in the H&M Queen Street store the Thursday before the show.

The 2011 MMVAs were the most-watched broadcast in MuchMusic history, with a 67% increase in viewers 18 to 34 (H&M's demo). The MMVA microsite saw a 125% increase in visits over last year on show day. Thousands of consumers voted in the contest. H&M grew Facebook "likes" by 15% and Twitter followers by 20%. And one happy fashion blogger flew home to Victoria with once-in-a-lifetime memories.

HOMESENSE GETS SET TO INSPIRE

Typical HomeSense shoppers – women aged 25 to 54 – watch hours of home design and reno reality programming for inspiration when making their own decor purchases. MediaCom hypothesized that they must also dream of keeping a home as beautifully appointed as that of Bree Van de Kamp from CTV's *Desperate Housewives*.

This insight led to the opportunity: leverage scripted programming as a platform for delivering home design inspiration/advice.

MediaCom engaged CTV to use its connections with producers of North



America's biggest scripted programs, securing access to sets and set designers from shows like *Grey's Anatomy*, *Private Practice* and *Desperate Housewives*.

A series of custom 30-second spots was created, featuring the set designers describing their inspiration for some of the most recognizable rooms on TV and driving to webisodes online. The online clips delved deeper into the characters' decor tastes, and demonstrated how to achieve similar rooms for up to 60% less at HomeSense.

To encourage engagement, a contest

offered a viewer the chance to visit L.A. for the ultimate Hollywood studio tour plus spending money, and HomeSense gift cards to use when they return freshly inspired. On top of the brand spots, partnered content spots, web hub and contest, full-page advertorials ran in the *Globe and Mail's* Saturday Style section.

HomeSense scored the most contest entries ever for a CTV branded partnership, garnering more than 40,000 unique page views on the web hub.

MAYTAG'S LAUNDRY NIGHT IN CANADA

To complement its American-imported 30-second brand spot introducing the new Maxima laundry machine, Maytag asked MediaCom to create a tough and uniquely Canadian campaign.

While female-targeted appliance brands typically avoid "male-dominated" environments like sports, data showed that Canadian families – including moms – tune their TV sets to hockey playoffs throughout the summer.



MediaCom forecast that the 2011 playoffs would be particularly well-watched, given Vancouver's possible chances of advancing.

The agency identified NHL playoff hockey on CBC as the medium, and then secured all remaining inventory, consisting of one 10-second spot per game, with priority first-in-cluster positioning. In the creative, players wearing jerseys emblazoned with the iconic *Hockey Night In Canada* logo come off the ice to find the Maytag Repairman in their dressing room standing alongside a Maxima duo. The players throw their soiled jerseys in the machines, which, as the voiceover reassures, offer the best cleaning in the industry – tough enough even for a team's worth of hockey gear.

MediaCom secured rights to the *Hockey Night in Canada* logo at a substantial discount given the non-traditional revenue source – rights that are typically only available to multi-million-dollar sponsors. It also negotiated three bonus laundry integrations on *Steven and Chris* – the daily lifestyle show enjoyed by moms 25 to 54.

Sales of the Maytag Maxima doubled during the campaign, and overall brand share saw concurrent double-digit growth. The 2011 NHL playoffs were the most-watched in CBC history, driving a viewership index of 149. Game 7 of the final round was the most-watched *HNIC* broadcast ever. Most notably, the finals saw a 112% increase in female viewers. The co-branded spot scored as high as the concurrent 30-second brand spot in testing. Now that's maximum impact.

"A great use of 10-second spots in a high-profile TV event. Clever, impactful and unique."

–Judge Laura Gaggi, Gaggi Media Communications



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MEDIA EXPERTS STAYS AHEAD OF THE CURVE

BY JONATHAN PAUL

Media Experts has lived up to its name this year, capturing *strategy's* Media Agency of the Year Silver award as a result of its efforts on behalf of clients like Telus, Mini and WestJet.

The agency has also made sure it lives up to the name by investing in systems to keep it ahead of the curve. Take its newly built demand-side platform, Xpeto. Media Experts is the first independent media services firm in Canada to develop its own online trading desk. Xpeto incorporates multiple ad networks, delivering Media Experts clients upwards of half a billion impressions while providing them with benefits in terms of behavioural and niche targeting, pricing, and the ability to pre-screen impressions in real time to better establish their value.

With an extremely large head-count in its digital group, the space is a strong focus for Media Experts. It has even devoted an entire day to digital that also celebrates the agency's forward-looking approach,

bringing everyone together from the shop's Montreal, Toronto and Vancouver offices. Digital Day's third anniversary was in March and featured speakers including Shelly Palmer of NBCU's *Live Digital with Shelly Palmer*. The prevailing theme was championing preparedness in the face of a rapidly evolving digital landscape with consumers changing the way they interact with content more

often than they change their socks.

That theme is particularly fitting given that it was two years ago that Media Experts reshaped itself as a "tradigital" agency, a significant evolution that had an impact on all facets of its business.

Mark Sherman, founder and owner of Media Experts, explains the reorg as a "focus on how traditional and digital media work together and what insights digital media and [its] performance could bring to optimizing offline media. Online and offline media are inextricably linked. Offline creates interest, drives people online to search or display, where advertisers can harvest the interest created offline and close the sale online."

The change affected not only the way the agency operates, but also its structure, right down to seating arrangements. Digital people were moved into traditional account and planning roles, and traditional personnel into digital capacities. The goal, says Sherman, is to cross-pollinate, creating over time a new breed of media executive that has the necessary broad skills that will bring maximum benefit to the agency's clients.

"What we're trying to do with our customers is help them understand that digital media is an important part of their arsenal that shouldn't be left to a department in their company. Marketers need to be as adept and as informed about digital media as they are about traditional media and, moreover, be able to clearly understand how digital and traditional work together to drive

engagement and business results."

The "tradigital" approach has obviously been a success since its inception. On top of the work that's helped propel the agency to *strategy's* MAOY top three, it's also helped attract significant new business recently, winning media assignments for the likes of Bell Canada. Tradigital is only part of the puzzle, however. The bigger picture approach has been labelled "Imagine 2015" an initiative that's seeing the agency evolve across the board to adapt to the changing media landscape.

"Imagine 2015" is a blueprint for the media services agency of the future," says Sherman. "That blueprint includes and is influenced by tradigital thinking in part, but is more multi-faceted as it covers all aspects of our media management business."

As part of that imagination, adds Sherman, the agency will redefine its digital practice, essentially removing the digital department and seeding the entire company with digital expertise.

"[Digital] is a very important part of our business," says Sherman. "We can't forget that we still have 80% of our investments in traditional media and we need to maintain, refine and improve those skills every day, particularly as traditional media becomes more digital. So, we want to bring digital thinking [and] analytics to traditional media and we're doing it by seeding the department."



AGENCY STATS

Number of staff: **120**

Number of offices: **3**

Number of clients: **28**

New business: **Bell Canada,**

Canadian Breast

Cancer Foundation,

Virgin Mobile Canada

Annual billings:

Almost \$300 million

TELUS MOBILITY SHOWS ITS STRIPES



Telus Mobility is famous for its trademark critters. In July 2010, the mobile co launched a summer campaign targeted at Montreal's lesbian, gay, bisexual and transgender (LGBT) community, with the introduction of a new one: the zebra. It personified Telus's celebration of this community, encouraging consumers to proudly display their unique stripes.

Telus formed partnerships with the Quebec Gay Chamber of Commerce and Divers/Cité, supporting key events in the LGBT community, and helpline Gai Écoute.

OOH installations were secured in Montreal's Gay Village, relating the story of a zebra who has "come out" with the

message "I always knew I was Telus." Huge outdoor projections in the Village's pedestrian mall were also displayed during the summer's biggest events.

In a unique execution, consumers had their fingerprint digitally recorded, which, when enlarged, resembled zebra stripes. The prints were used to create personalized mobile desktop wallpaper.

A Telus zebra mural in the Beaudry Metro station and zebra placemats and coasters in neighbourhood bars and restaurants ensured a constant presence.

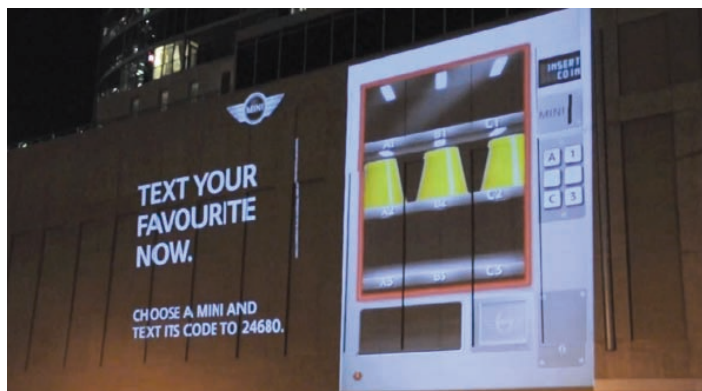
In print, there was a "French door" gatefold in *Fugues* magazine and a dominant presence in targeted publications *Guide*

Touristique Gai du Quebec and *Entres Elles*.

Online, Telus banners drove traffic to the "Je Suis Telus" microsite featuring exclusive free content, special offers, a summer calendar of events, links to community organizations and an interactive game.

Sales of Telus products and accessories at the Telus retail location in Montreal's Gay Village during the campaign increased 74% year over year. The campaign translated into genuine affinity for the brand, as confirmed by the dramatic increase in sales and a solid and enduring partnership with the LGBT community.

MINI'S VIRTUAL VENDING MACHINE



One of the features of the Mini R5X that resonates with consumers is the ability to customize it with options like new upholstery or branded Hi-Fi systems.

The objective of the Mini Interactive Vending Machine was to intercept the busy urban target in downtown Toronto and immerse them in a fun, interactive activity which drove home the message that Mini is truly customizable.

Media Experts collaborated with Taxi 2 to develop the largest interactive projection ever executed in Canada. They made consumers' mobile phones the "remote" to control the

experience: a larger-than-life projected vending machine stocked with nine variations of customized Minis.

High pedestrian traffic areas with a huge architectural canvas were chosen, and custom software enabled SMS text messaging aggregators to forward commands to the projection engine.

Each customized Mini launched into its cheeky animation on a consumer's text command, moving through a pinball machine or breaking through the vending machine glass.

Users received a personal message

on their handset directing them to Mini's mobile site to extend the conversation.

The installation changed locations each evening from outside the Air Canada Centre before and after major sporting events and concerts, to the exterior of the hottest clubs and bars with huge lineups and culminating in a projection in Nathan Phillips Square on New Year's Eve.

The installation served to raise both awareness of Mini's customizable options and sales: year over year sales at the downtown Mini dealership rose 75% (January 2010 vs. January 2011).

WESTJET FLIES IN EASTERN TRIANGLE



In May 2011, WestJet launched an aggressive two-month campaign to increase its share of travellers in the critical “eastern triangle corridor” of Montreal, Toronto and Ottawa.

Air Canada and Porter had a stronghold on business travellers in the corridor, the core target of the campaign, though Toronto remains Canada’s most important market and the domestic traveller working in the downtown core was a secondary target for WestJet’s messaging.

Advertising for the business segment can be bland and traditional. Business people are resolutely focused on their work day, with their communication blinders firmly in place. The media executions had to create dramatic and exciting “disruptions” within the business target’s hectic day to ensure attention to the message, spur consumer engagement and drive traffic to Westjet.ca.

So Media Experts dominated Toronto’s high-traffic Union Station PATH with larger-than-life floor decals, wall murals, pillar wraps and backlit posters to connect

business people with WestJet’s story of their increased schedule in the eastern corridor.

Elevators were wrapped, both inside and out, in prime downtown office towers. Print executions in daily Vancouver, Calgary and Edmonton newspapers focused on the business sections with dominant full-colour, half-page ads and a WestJet logo on the top of every page.

In a Canadian media first, Media Experts executed a unique DPS centre spread in key business magazines covering virtually every Canadian business sector throughout the month of May.

In online and mobile executions, Media Experts leveraged Display AdFrames, expanding display ads into full frame video upon consumer rollover. It further leveraged mobile ad networks to ensure business travellers searching for weather, travel and other information on their smartphones were exposed to WestJet’s expanded eastern triangle offering.

WestJet further captured the attention of the business community by picking up lunch at the most popular business

restaurants in Montreal, Ottawa and Toronto. Instead of receiving a bill at the end of the meal, a card arrived at the table notifying diners that WestJet had just picked up their tab, and offering them a discount on their next business flight in the eastern triangle corridor.

Confidential results of the campaign were shared with the judges.

“This campaign seamlessly integrated traditional and non-traditional media with below-the-line, buzz-generating tactics, striking the perfect balance of brand engagement and reach.”

—Judge Kerri Roche, strategic planning director, Target Marketing

MINDSHARE DIVES INTO DIGITAL BRIDGING

BY JONATHAN PAUL

Mindshare has had a successful year in which it produced standout work for brands like HSBC and Hellmann's, and won new accounts including Boehringer Ingelheim, Movie Central, HBO brands and Randstad, and capped it all off with a Media Agency of the Year Bronze win. It's the agency's first return to the podium since it nabbed Silver in 2006.

Digital is a priority for the agency and for some time now it has been ensuring that staffers are equipped to help boost its digital depth. Mindshare got the jump on this about seven years ago when it seeded digital expertise throughout its Toronto, Montreal and Calgary offices, but it's a constant focus to keep evolving.

"We called it 'digital bridging,'" says Karen Nayler, 30-year media vet and Mindshare's long-time president. "We had our silos and we realized it wasn't going to work, so we cut bait. We said, 'that's it, every planner in the shop, we're going to train you [in digital] and you're all going to do it now.' It was the only way of getting it out of becoming a line item, and it worked beautifully."

Given the speed with which digital platforms have evolved, Nayler says the agency is a bit of a hybrid, with digital generalists as well as experts that infuse what they know back into the

team. In this new content and tech-driven mediascape she says that finding and cultivating talent is a priority: "talent's what it's all about." The one silver lining of the sad economy elsewhere in the world, notes Nayler, has been that overseas recruitment has been easier. She's had success talent farming in Europe where, in the U.K. in particular, the media model is close to that of Canada.

A challenge for Mindshare now is aligning its brands with how consumers are digesting content – where and when they want to.

"It's about finding the intersection between the brand, the content and the consumer, and it's got to be relevant," says Nayler, adding that in many cases it's media based on greater platform understanding, and that has enabled the shop to often take the lead on inter-agency teams working with mutual clients.

Mindshare is also working with specialist partners to ensure it stays on top of emerging platforms. For instance, it's pulled in online gaming company Wild Tangent for gaming content. It's a focus reflected in Mindshare's upper echelons, with its North American head office recently naming former Mindshare Interactive associate director, gaming strategy, Geoffrey Greenblatt as its director of gaming, a newly created remit. Social and mobile are also areas where Mindshare is currently making significant forays.

Going forward, Nayler says Mindshare must ensure that it feeds really good content

across platforms, adding that there is lots of opportunity to do so.

"The neat thing with the choices we have now is that the technology opportunities are just massive," says Nayler, adding, "A lot of these players haven't even thought of the marketing opportunities."

Further to that, a big focus for the agency will be going deeper with clients than it has ever gone before due to its content/context expertise, but also developing analytics to help identify what's working in the newer areas without proven metrics.

Group M company Xaxis, a New York-based behavioural targeting and database-management company, has "taken on more bandwidth" and is "really going to be a hub for us in terms of analytics," says Nayler. Mindshare's Canadian teams will make sure that Canadian databases are feeding into this resource.

The Holy Grail, says Nayler, is to discover what she refers to as the "waterwheel algorithm," an accurate, measurable understanding of the correlation between paid, owned and earned media.

"Where we need to get to is the long-term value of advocacy," says Nayler. "That's the tougher measure, and it will vary by campaign – and then the challenge is, how do we track that advocate and keep them engaged?"

Sounds like a job for a digitally bridged media agency.



AGENCY STATS

Staff: 190+

Offices: Toronto, Montreal, Calgary

New business: Boehringer Ingelheim, Corus Entertainment's Movie Central, HBO brands and Randstad

Notable hires: Sheri Cooper, managing director, client leadership; Heather Dawson, director, invention; Tessa Ohlendorf, associate director, digital analytics

FORD FIESTA GETS A LIFT WITH ERICA



Ford wanted to create rich, multi-platform and content-driven marketing for the new Fiesta. It also wanted consumers to feel positively different about the brand, and take action as a result of the experience.

The tech-savvy target lives in a world where innovation is measured in minutes, not years, and where 24/7 access to information and entertainment is the norm. They are regularly multi-tasking with multiple devices (including TV).

CBC's *Being Erica* was chosen because it resonates with the Fiesta target demos. The show could also deliver seamless integration with unique multi-platform enhancements.

A storyline was developed where two

key characters, Julianne and Erica, become co-owners of a Ford Fiesta. It provided opportunities to demonstrate the vehicle's key features over several episodes. The partnership was extended to a larger broadcast audience and online via talent vignettes and an interactive five-part webisode series.

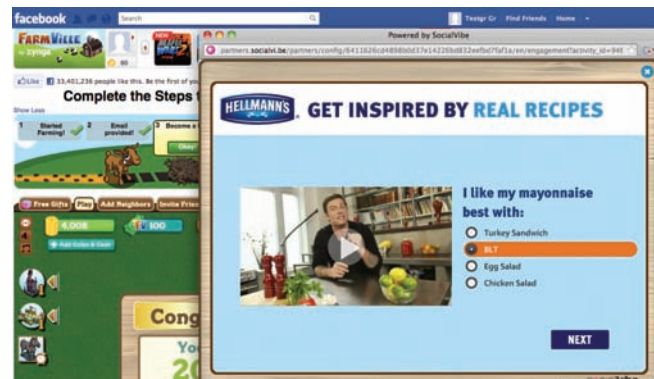
The activation was supported by digital and broadcast media sponsorship including brandsell, billboards, animated lower-thirds and logo inclusion on CBC promos.

Ipsos Reid research showed that consumers feel positively different about the brand as a result of the integration, with 77% of the test group saying the

integration was seamless, or noticeable but appropriate. Also, 58% were impressed by the features of the Ford Fiesta, 30% trust Ford more after seeing it associated with *Being Erica* and 29% said the episode changed the way they see Ford.

The webisode resulted in 7,143 average views per week. And in terms of getting consumers to do something as a result of the experience, 39% said they would like to find out more about the Fiesta, 40% would be proud to own one, 28% would tell their friends and family about it, 30% would visit the website and 30% said they would visit a dealership.

HELLMANN'S REACHES MOMS ON FARMVILLE



Unilever brand Hellmann's wanted to inspire moms to make more sandwiches by providing new recipes. Busy moms have very fragmented media consumption and it is difficult to get their attention, but they love online gaming. So Mindshare partnered with *FarmVille*, the extremely popular online game, where attention to the messages would be rewarded with FarmVille currency; the more time spent, the higher the reward.

Paid media attracted moms with the ability to receive five free "coins" to be used on their FarmVille account. Once they

clicked, moms were moved to Hellmann's owned content where they browsed recipes and videos created by acclaimed celebrity chef Chuck Hughes. After viewing the recipe cards, moms could learn more by clicking through to Hellmann's homepage.

Mindshare also developed a widget that took a "mom sandwich recipe" and paired it with a "kid sandwich recipe." Moms could "kid-ify" a recipe and kids could "mom-ify."

The "real food" context aligned perfectly with Hellmann's positioning and their social initiatives within the Real Food Movement.

FarmVille had no Canadian representation, which necessitated tracking down a supplier in the U.S. Ultimately, the American SV network facilitated the execution.

By the end of the campaign there had been nearly 300,000 interactions with FarmVille placement including nearly 100,000 video plays. The average number of interactions per visitor was nearly four. And 81% clicked through to the site.

Finally, moms spread the word: 45% opted to share via Facebook, with a 15% click-through rate among their friends.

HSBC'S BUSINESS WITHOUT BORDERS

Targeting an extremely niche audience – C-level executives of domestic business looking to expand internationally with annual sales of \$1 million – HSBC wanted to elevate the awareness of its commercial banking brand to the number one position among its competitors, while delivering aggressive, highly qualified prospects over a two-year period.

The strategy was to develop a digital hub, offering content and tools for the target using many credible partners. Mindshare positioned HSBC as the consummate authority on international trade by creating the program/brand “Business without Borders,” making BWOB.ca the main hub of information.

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Feature



BRIC Beauties
Cosmetic companies are learning the secret of a woman is different in emerging markets. But this much is certain: they have money to spend.

Editor's Choice

Everyone crafts a global plan. They can, an online crafts marketplace, believes there is more money to be made.

Payment patience: Patience is a virtue that is often put to the test for companies managing payments.

Creating a credible culture in China: How the world's top sales of athletic apparel in China. To do so, it has to all.

1 of 3 | Back

offline was treated as editorial (versus advertorial) to ensure its credibility and value, along with an aggressive CRM and PR push, driving traffic to BWOB.ca.

By opting in, clients received access to proprietary tools and exclusive research. BWOB also featured an online forum for conversation and idea sharing between business owners and industry leaders, government and academia.

BWOB breakfast series were launched in markets across Canada, with all partners participating.

The inaugural HSBC Business Awards, Canada's first awards given to successful businesses expanding outside of Canada, were also launched to raise BWOB's profile.

HSBC Commercial Banking has achieved the highest awareness among the target audience for providing information for businesses expanding outside of Canada. BWOB is ranked higher than any Canadian government website for information on exporting.

At the halfway point (year one) it has achieved 50% of the aggressive qualified leads. The site has received 153,230 total visits (104,668 unique), as well as 361,668 page views, and average time spent on the site has increased to 2.38 minutes.

Based on the current success, HSBC is rapidly closing the gap with its competitive set, and this Canadian program is now being expanded throughout the entire HSBC worldwide network.

BWOB was developed in partnership with HSBC, Rogers Publishing (*Canadian Business*, *Profit*, *Maclean's*, *L'Actualité* and *Small Business* magazines) and *The Economist*.

Research of over 800 Canadian business decision-makers provided insights on exporting, and relevant content was written by editor specialists. Both on and

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**STARCOM MEDIAVEST GROUP
HONOURABLE MENTION**

STARCOM'S STREAK STAYS ALIVE

MAOY stalwart Starcom MediaVest Group remained in the top five with a fourth place finish, warranting an Honourable Mention thanks to work for brands including Kellogg, Kraft and Research in Motion. The agency, which has 190 people working in its Toronto-based office, welcomed new accounts this year including Microsoft, Dyson, Teletoon, Emirates and Darden Restaurants, as well as a new CEO, Bruce Neve, former head of MEC Canada, who replaced outgoing CEO Lauren Richards. **JP**



Kellogg cereal Vector's consumers had become more realistic about fitness goals, and the hardcore approach was no longer relevant. Vector needed to reinvent itself.

With the message that "what you put into your body is directly tied to what you get out of your body," the goal was to connect with consumers during their pursuit of their physical best – at the "point of sweat."

For television, the agency used a proprietary process which fuses a psychographic profile of the target with TV ratings. In a first-ever partnership with

VECTOR FINDS THE POINT OF SWEAT

Goodlife Fitness, areas such as the water fountains, treadmill monitors and gym clocks were singled out. The creative was extended outside on cycling, running and blading routes. On Facebook, a Vector trainer provided advice, training and nutrition tips.

The campaign generated the first period of significant growth since January 2007. Following the campaign, volume change was +16% VYA, greatly outpacing the category at only +2%. Nielsen data attributes \$1.3 million in sales to the impact of the campaign.

BLACKBERRY KEEPS ITS LEADING EDGE



In a marketplace that is increasingly becoming more competitive, the mandate was to ensure BlackBerry maintained its front-runner position.

During the last year Starcom MediaVest launched 25 partnership programs that were all Canadian firsts, and led the launch of a national retail program across 11 channels in North America.

The agency layered multiple first-to-market executions including AOL's Project Devil launch, a site customization to advertise on properties including the *New York Times* and *Globe and Mail*, and the first to launch 300x600 ad placements on Sympatico and MSN's homepages.

In the retail space, online brand stores live permanently within Best Buy and Future Shop online hubs. The immediate success drove scale, and the program was activated across nine additional channels in North America.

A series of brand partnerships included CTV's *eTalk* providing exclusive content for TIFF through the BBM platform. On MTV, a BBM group chat widget was replicated online to complement the VMA show, providing a play-by-play of conversations from MTV talent.

Within a year the activity delivered 18 billion+ impressions and 20 million total unique engagements with BlackBerry content.

OREO CAKESTERS FUEL FUN WITH XBOX



Without new creative, Kraft brand Oreo Cakesters wanted to engage teens with short attention spans and fickle attitudes. Starcom needed to have the brand "hang with them," and research confirmed that 40% of the target played videogames on their TVs and 36% played on Xbox consoles.

Microsoft Xbox would be launching its newest tech in fall 2010 – Kinect for Xbox 360, a revolutionary hands-free platform.

Cakesters partnered with Microsoft and designed an experiential space, "Oreo Cakesters Sports Zone," within the Kinect 360 Experience in Toronto, including live tournaments and product sampling.

Within Xbox Live, a custom branded destination experience brought teens into a Cakesters virtual location. Custom ad units were woven throughout.

Starcom also virtually imbedded nine Cakesters online ads into new sports games. The ads highlighted the contests and drove consumers back to the custom branded entertainment destination.

Research showed 65% of consumers who recalled seeing the campaign took some sort of action. There was 54% increase in purchase intent, 32% went to the store to buy Cakesters and there was an 81% increase in positive brand rating.

THE PROCESS

This year's Media Agency of the Year competition started with an open call to media agencies across Canada to submit descriptions of their top three media campaigns from the past year.

The agencies invited to participate in the second round were then asked to submit three media campaigns that represented work for three different brands over the previous 12 months. The shortlisted agencies, with their scores, appear below.

After inviting professionals in the media industry to be part of the panel, the judging process began, with each judge awarding each campaign a creativity and strategy score from one to 10. Those who declared conflicts did not score the applicable cases or agencies. The scores were then tallied up and averaged, and the agency with the highest final score was declared the winner.

Judges also chose the Media Director of the Year, the results for which are on p. 28.

THE SCORES

Below are the judges' averages that determined the 2011 Media Agency of the Year

CREATIVITY

MediaCom	7.98
Mindshare	7.80
Media Experts	7.74
PHD	7.62
OMD	7.57
Initiative	7.49
Jungle Media	7.47
SMG	7.43
Carat	7.40
UM	7.16
M2 Universal	7.08
Cossette	6.92
MEC	6.81
MPG	6.52
Vizeum	5.55

STRATEGY

Media Experts	8.14
MediaCom	8.09
Mindshare	7.74
SMG	7.64
Jungle Media	7.57
Initiative	7.55
PHD	7.40
Carat	7.33
M2 Universal	7.26
Cossette	7.23
OMD	7.22
UM	7.12
MEC	6.87
MPG	6.61
Vizeum	5.71

TOTAL

MediaCom	16.07
Media Experts	15.88
Mindshare	15.54
SMG	15.07
Initiative	15.04 (tie)
Jungle Media	15.04 (tie)
PHD	15.02
OMD	14.79
Carat	14.73
M2 Universal	14.34
UM	14.28
Cossette	14.15
MEC	13.68
MPG	13.13
Vizeum	11.26



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JURY



MICHAEL ALEXANDOR
PARTNER,
TEMPORARILY
UNPOPULAR IDEAS
Alexandor has worked for Unilever Canada on Dove and its "Campaign

For Real Beauty," the launch of Axe in Canada, and brands like Vaseline, Lever 2000, Sunlight and Vim. His last position at Unilever was VP global marketing for Calvin Klein Fragrances in New York, where he developed Calvin Klein's most successful launch ever, Euphoria. Prior to co-founding Toronto-based innovation agency Temporarily Unpopular Ideas, Alexandor was head of media, markets and innovation at Astral Out-of-Home.



JUDY DAVEY
VP, MARKETING
ASSETS,
MOLSON COORS
CANADA

With over 20 years of media experience at Molson Coors,

Davey is recognized as one of Canada's leading authorities in the field of integrated communications planning and sports sponsorship negotiations. She also manages events and promotions, advertising and specialty agency negotiations and Molson Coors Canada's internal production and creative studio.



JACK DENNEBOOM
PRESIDENT,
DENNEBOOM
Before founding his eponymous Toronto-based media agency in 2001, Denneboom was VP

of national sales for Cantel (now Rogers Wireless). Today, he drives Denneboom's industry-changing technology division, where he has developed and launched applications that automate the creation of ads and the buying and selling of media.



LAURA GAGGI
PRESIDENT AND
OWNER,
GAGGI MEDIA
COMMUNICATIONS
Gaggi founded her own media agency 20 years ago, and during

her 30-year media career has served on numerous industry boards and juries. Some of Gaggi's national and international accounts include the *Globe and Mail*, Cineplex, Holt Renfrew, Dr. Oetker and Kao Brands Canada.



HOWARD KERBEL
VP, MARKETING,
SPONSORSHIP
AND SALES,
TIFF

Kerbel has spent more than 20 years in marketing,

sponsorship and branding at companies such as American Express, Dynamic Funds and as a consultant for start-ups. Into his third year at TIFF, he oversees the festival's advertising and rollout of the newly relaunched TIFF brand.



PIERRE PARENT
VP, STRATEGY,
INSIGHT AND
IMMERSION,
WASABI
COMMUNICATIONS

Parent is a noted player on Quebec's

marcom scene, where his experience spans marketing, media and entertainment. In his early career, he was promotions director of Polygram/Universal in Quebec, and director of marketing for MusiquePlus prior to launching his own agency, P2P Proximity Marketing. His clients have included Reebok, Johnson & Johnson and Molson.



KERRI ROCHE
STRATEGIC
PLANNING
DIRECTOR,
TARGET
MARKETING

Roche has 15 years of experience in strategic

planning, market research, advertising and account management. At St. John's-based Target Marketing she has worked with a broad spectrum of clients including Irving Oil, McCain Foods and Newfoundland and Labrador Tourism, and has planned and helped execute many campaigns that have won awards, including a CASSIES Gold.



SANDRA SANDERSON
SVP, MARKETING,
SHOPPERS DRUG
MART

Since joining Shoppers in 2008, Sanderson has focused on consumer

insights, integrated campaigns, growing the Optimum loyalty program and building digital. Her career began at Procter & Gamble, after which she moved to Kraft and later Coca-Cola, where she was VP of marketing for Minute Maid. She has also held senior marketing positions with Canada Post, Universal Studios Home Entertainment and Danier Leather.



KIRSTINE STEWART
EVP, ENGLISH
SERVICES,
CBC

Stewart is responsible for all of CBC's English operations, including

CBC Television, CBC Radio and CBC.ca. As part of her responsibility executing the 2015 strategy, Every One, Every Way, Stewart has expanded local services in underserved markets. She is also establishing CBC as an industry leader in innovation with VoteCompass.ca and mobile apps for radio, TV and news.

SAY WHAT!?



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We just heard DDB Canada was shortlisted
as Strategy Magazine's Agency of the Year.

(And we think they've got it in the bag!)

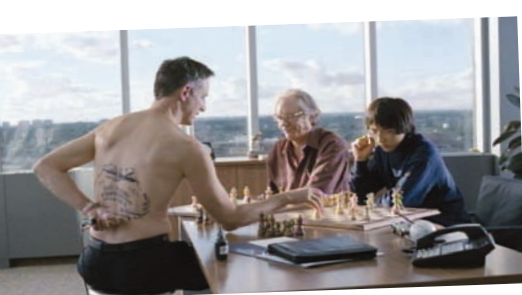
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Canada

AGENCY A.O.Y. OF THE YEAR

BY KELLY GADZALA

SOMETIMES HISTORY REPEATS ITSELF, BUT WITH A BIT OF A TWIST



For our 2008 Agency of the Year awards, Taxi, BBDO and DDB duked it out for Gold, Silver and Bronze, respectively. Three years later and the same players are back, only with different rankings.

For the first time in the now 21-year history of AOY, BBDO has moved up to nab the Gold. Not that it hasn't shown momentum over the years, racking up a Bronze in 2005 and numerous Silvers in the mid-1990s. But this year, with its Bronze BIG Award win – not to mention its showing in the new Digital Agency of the Year competition (see p. 13) – BBDO has definitely upped its game. From involving consumers in destroying a chip flavour to a channel devoted entirely to roasting chicken, the agency has a way of engaging consumers in unconventional ways.

Meanwhile DDB, which has taken home the Gold for the past two years, continues to hold its own, snatching the Silver and narrowly beating out Taxi, which took the Bronze.

There are also a few newbies and near-newbies to the winners' circle. Leo Burnett won Honourable Mention after having been out of the medal running for a spell, while John. St., as a Finalist, enters the circle for the first time since 2008 and Rethink is back as a Finalist after a year-long hiatus, having won awards in 2009 and prior.

From candies to cars, the calibre of work showcased for this year's AOY resonated with the judging panel.

As judge Howard Thomas, VP, marketing communications and brand, CIBC, put it, "Who says Canadian agencies can't compete with the best in the world?"

So let's take a peek at the winners' campaigns, and read about what they're doing now, and more importantly, where they're going next.

BBDO MAPS OUT A WIN

BY KELLY GADZALA

MACAULAY GROH EDWARDS KIM BENITEZ
KWAASHYIA OBERNIEL DAVISON DONNELLY
FITZPATRICK
LI JACOBS
YIMAZENTIL
WAN PAGE
DAMIANI NG
FIGUEIREDO

MICHELLE KELLY
KIRK LAND
DONAGHEY
GHAZARIAN DEMPOULOS DALE MORENO
STOLANDVIC KRISHNAPPA QUAN CARTER
KELLY JAKIM
GODMAN
MARCOVITCH

MOSKOVITZ
SHIPMAN
CANTOLON
D'ALMEIDA HANSEN WALKER
SVABHATHY POULAIN WELSON
GAFFNEY XU
XU HODGSON
CORNFORD

AUCHINCLOSS CRIMI-LAMANN SAVAGE
FILIPPOPOULOS KODAMA TANG CAFFYN
PAVACIC LUK
D'ALMEIDA HANSEN WALKER
SVABHATHY POULAIN WELSON
GAFFNEY XU
XU HODGSON
CORNFORD

WIGNARAJAH
MORRISON
BRADON
WADEHRA
BRINK-GOURLEY WELSH
MOSEKIS SHAH
SALVOSA HELMUS
DJORDJEVIC

WILLIAMS LUM
HEADLEY DAVIS
GALEA MCINTOSH
MURRAY BAILEY EDITH
BODDOUGH SINGH HERB
SELWOOD EDWY
WOODLEY LANE
SENG LITTLE

DEFREITAS
GROSSMAN
WIEGSMAN
CHASSIN
BODDOUGH SINGH HERB
SELWOOD EDWY
WOODLEY LANE
SENG LITTLE

ABSHOFF FLETCHER PARMAR TRYVEDI
MICHALEJAKO PARINA LOZADA LANGLEY
KARPLUS HO
DEVUONO
WALTERS
BUCKLEY HO
FENNEL FARRER RAM MACERA SANDOR
COSTA RYAN SWEENEY FATIMA IGNAZI

GILLIS JIMENEZ MASANI RIVARD KHOSLA
MONTMARANO MCCORMACK RAGHO
FOOTE JUNG
SOUTHWATE
KAYANAGH SHING SINK TISDALL BALL
MADEAU BRD
RATHBURN
TERRY THOMS

AMSHADILANG
CLOWATER
NAGLE MENIC
CARTEL LABORDIE AMALIA
CORNELIUS KNIGHT EDUARTE
MUGENTISAK
BLASTORAH
FORBES SHAW

PERDUE CHILLIS
FOSTER POON
PERDUE GUY
JONES CHUNG
FLAMAN PEREZ
MORE VINEZ

Walk into the lobby on the 28th floor of 2 Bloor St. West in Toronto – one of several floors the agency occupies in the skyscraper – and white gleaming walls and wide open spaces meet you. On the elevator doors, you'll see “client passion,” “accountability” and “enthusiasm” stenciled over bright graphics. Meanwhile, a staircase befitting a décor magazine winds its way up to the second floor, showcasing, in red letters popping against the white backdrop, the company's mantra, “The Work, the Work, the Work.”

Welcome to the world of BBDO.

Though the agency has been in the AOE running frequently since its inception over 20 years ago, accumulating many Silver and Bronze awards, this is the first time it's taken Gold. The global agency goes back to the late 1800s in the U.S., and the Toronto office came from a merger between two creative agencies, Baker Lovick and McKim. Today BBDO honours its creative roots by committing itself to the idea of the work – the creative idea – and focusing on innovation, adaptability and process.

“It's always been a brand that's relevant in the world,” says Peter Ignazi, SVP and

ECD, BBDO Toronto. “If you look at *Mad Men* they're always referencing BBDO...our ideas stand out.”

The idea of the work isn't just scrawled on the wall and forgotten. Innovation is rewarded and encouraged across the organization. “It's not just talk,” Ignazi says of the company's mantra. “It's a cultural imperative.”

How many traditional agencies reward their account people for being involved in the creative process? About nine months ago, BBDO created its “You Rock Account Person Award,” given out quarterly to the account person who has done the most to further a great creative idea.

“Everyone has to feel invested in the work,” says Carlos Moreno, SVP and ECD.

Changing with the times is arguably a tougher feat for a global shop with such heritage brand roots, yet BBDO has evolved as the definition of a full-service agency has shifted, Ignazi says.

“We were a great radio and newspaper agency back in the day,” he says. “And we have to be a great through-the-line agency in the current media environment.”

Hiring creatives with digital expertise is one way it's addressed the changing media world. Though digital savvy is important for

the firm, it's the approach that supersedes all.

As North American president and CEO Gerry Frascione explains, the fact that campaigns have more moving parts these days has led BBDO to evolve its creative development process.

Putting the right content in front of the right eyeballs is borne out of a step-by-step process. Once they understand the business challenge and define the brand's purpose, they use a proprietary planning tool called InciteWork, which Frascione led the development of and has now been adopted by the global network.

The tool maps out the path-to-purchase for a particular product or service, identifies moments when consumers engage with that product and isolates the most effective channels in reaching consumers. That generates the brief, and then creative content development begins.

“It's a great planning tool,” Frascione says. “The deliverables coming out of InciteWork is making sure we have a brief for the ecosystem we're trying to populate.”

“It's about managing an eco-system,” says Frascione, neatly summing up the scope of the creative challenge agencies currently face. And, in this case, master.

THE FACTS

Offices: Toronto, Montreal,

Calgary

Staff: 310

New hires: Kevin Pfuhl, SVP, managing director; Lezlie Grossman, SVP, managing

director; Nancy Crimi, VP,

associate CD; Deborah

Prenger, VP, ACD; Steve Walls,

planning director, BlackBerry

North America; Jason Perdue,

copywriter; Jeff Cheung, art

director; Jon Murray, copywriter;

Patrick Shing, art director;

Neal Khosla, copywriter; Marla

Goodman, creative traffic

manager

New business: Ministry of Health;

Mike Holmes (*Holmes On*

Homes); United Way; Heineken;

Miller Chill; Mars (Dove, Twix,

Pedigree, Whiskas, Starburst);

Molson

SWISS CHALET'S SOCIAL TV HIT



Cara Operations-owned Swiss Chalet has become a Canadian institution with an iconic product – rotisserie chicken. BBDO was tasked with pushing that thought even further into the public consciousness and driving sales.

The agency approached this challenge by unlocking a simple truth about rotisserie chicken: watching it cook, slowly turning on a spit, is pretty compelling.

So Swiss Chalet created a world media first by buying an entire channel on Canada's largest cable provider that just broadcast one thing: six chickens turning on a spit, 24 hours a day, seven days a

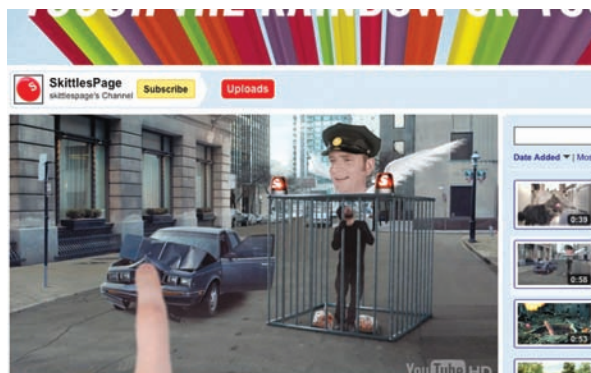
week. To drive interest, BBDO shot teaser videos that appeared on YouTube and Facebook. Once the channel launched, promotion codes were intermittently featured offering deals on chicken.

The campaign broke through online media outlet (and *strategy* sister site) Media In Canada. The word spread and "Swiss Chalet" and "rotisserie" became trending topics on Twitter. The agency used what the public was saying about the Rotisserie Channel to create a new online video, showcasing quotes from actual tweets. Next came a TV, newspaper, online and billboard campaign.

The goal was 10,000 coupon downloads over three months but in week one, 13,707 were downloaded, growing to 32,546 after three months. It received over five million "likes" from users, more than 28,000 new Facebook friends, 8,224 downloaded screen savers and chicken delivery orders went up 30% almost immediately. It was the number two trending topic on Twitter and has earned over 36 million media impressions.

At this year's Cannes Festival of Creativity, the Swiss Chalet Rotisserie Channel won a Silver Media Lion.

SKITTLES' FAUX TOUCH TECH



Over the last several years in Canada, Skittles communications had been mainly limited to TV. BBDO's task was to engage fans with an entertaining digital experience that would bring to life the Skittles mantra: "An intersection of real and imaginary where unexpected possibilities abound."

Leveraging the Wrigley brand's existing quirky, popular creative, the agency wanted to show people what happens when they actually "Touch the Rainbow." But it didn't invent a new kind of touch screen. People were just asked to touch their computer

screen and watch as their finger played a starring role in five online ads as crime fighters, hitchhikers and warriors, among other roles. If people moved their fingers away they saw text on the Skittle inviting them to put their finger back, giving the illusion of a much higher tech experience.

The videos were hosted on Skittles' Canadian YouTube channel, and sent to nearly 300 blogs. There was a link to the brand channel on Skittles' Facebook page, and a masthead on the YouTube homepage.

Within three days, the videos had over

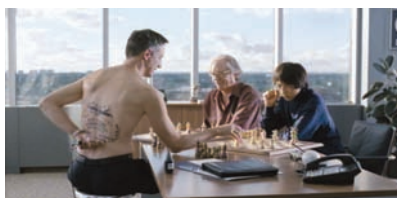
1.5 million views, exceeding the campaign target of 800,000. They racked up over five million views, and were featured on 2,200 blogs over the month, earning over 104,600 comments, 88,000 Facebook shares and 5,000 tweets.

Skittles garnered the most YouTube subscribers in April, with over 11,000, and overall the campaign received over 60 million earned media impressions.

At Cannes this year's, "Cat" nabbed a Gold Cyber Lion while "Cat," "Cage Cop" and "Hitchhiker" won a Gold Campaign Film Lion.



FEDEX EVOKES CHANGE



What do you do with a client that is really well known for being good at one thing, getting stuff there fast, when the business growth opportunity lies in non-urgent shipping?

FedEx had become a leader in International Priority shipping services, but shippers were forgetting about FedEx's other offerings, including deferred services to the U.S., International Economy and International Ground services. Shippers were using less reliable services for non-overnight shipments to the U.S. because they only saw FedEx as their shipper for rush, priority packages.

BBDO needed to show that FedEx is amazing at more than just one thing, so the agency introduced a character that

was amazing at more than one thing too.

In keeping with the FedEx brand personality of funny, witty and confident, the message was delivered through an everyday office exchange between a boss and the target – the person in charge of an office's shipping needs.

To reach a broad audience, the campaign launched with a TV spot that highlighted the diverse skills of the boss, showcasing a new one with every new cut of the camera. His talents included golf, sculpture, surgery, tattoo artistry and chess.

To complement TV and talk to shipping managers when they were at work, FedEx went online with two additional executions. The boss' skills were further showcased and the shipping manager

took on a more prominent role.

The online executions over-achieved against all campaign objectives and FedEx is increasing consumer awareness of its suite of offerings beyond International Priority.

"I don't know how they keep coming up with better and better work every year, against a major brand The 'Change' TV spot was perhaps the best television ad I saw come out of the country this year. [It had] humour, great writing, casting and direction – all in service of a solid selling idea."

–Judge Brian Sheppard,
EVP & co-ECD, Saatchi & Saatchi Canada

SHAW'S AMAZING TOGETHERNESS

BBDO's new brand platform for Shaw started with its employees and created a rallying cry that unified its entire community.

In an increasingly competitive and technologically advancing market, the agency had to elevate Shaw to a brand people felt an emotional connection with. Shaw had millions of Canadians already connected through its technology. If it could harness the power of all these people and get them to feel part of a huge community, the possibilities for doing good would be endless. So the brand platform became "Together Is Amazing," and was

deployed across all of Shaw's assets.

A manifesto video united staff. T-shirts with a single letter were distributed so employees had to seek out co-workers with complementary letter Ts and photograph themselves spelling out the slogan.

Prior to the 2010 holiday season, Shaw wanted to make sure that all Canadians would have a healthy meal, so it first encouraged its employees and then the general public to help fill food banks across Canada. Anyone could donate to a food bank, but it would take the entire Shaw community to fill every one of them.

An integrated campaign was launched

that included TV, print, online ads and a microsite within the "Together Is Amazing" brand website where people could find the closest food bank, organize local grassroots events and connect with others. The goal was to raise one million pounds of food.

In addition to the overwhelming response to their brand platform, Shaw's first corporate initiative was an outstanding success. Shaw raised over 2.6 million pounds of food across Canada, 260% of its goal, the largest food drive in our country's history, proving that together really is amazing.



DORITOS BEGINS A FLAVOUR WITH THE END

For the past two years, Doritos has been connecting with its consumers by letting them take control of the brand's direction. In 2011, it wanted to take the concept of user-generated content to a new level.

It began with the launch of two new flavours at stores across Canada in BBDO-designed bags: an "A"-emblazoned white pack for Onion Rings n' Ketchup, and a black bag marked "B" for Buffalo Wings n' Ranch.

A 60-second spot aired during the Super Bowl, setting the premise that there were two new flavours and one must be

destroyed, but the kicker was that the last 20 seconds hadn't been written yet. At the 40-second mark, the commercial cut out, and consumers were invited to go to Writetheend.ca to describe which flavour should be destroyed, and how.

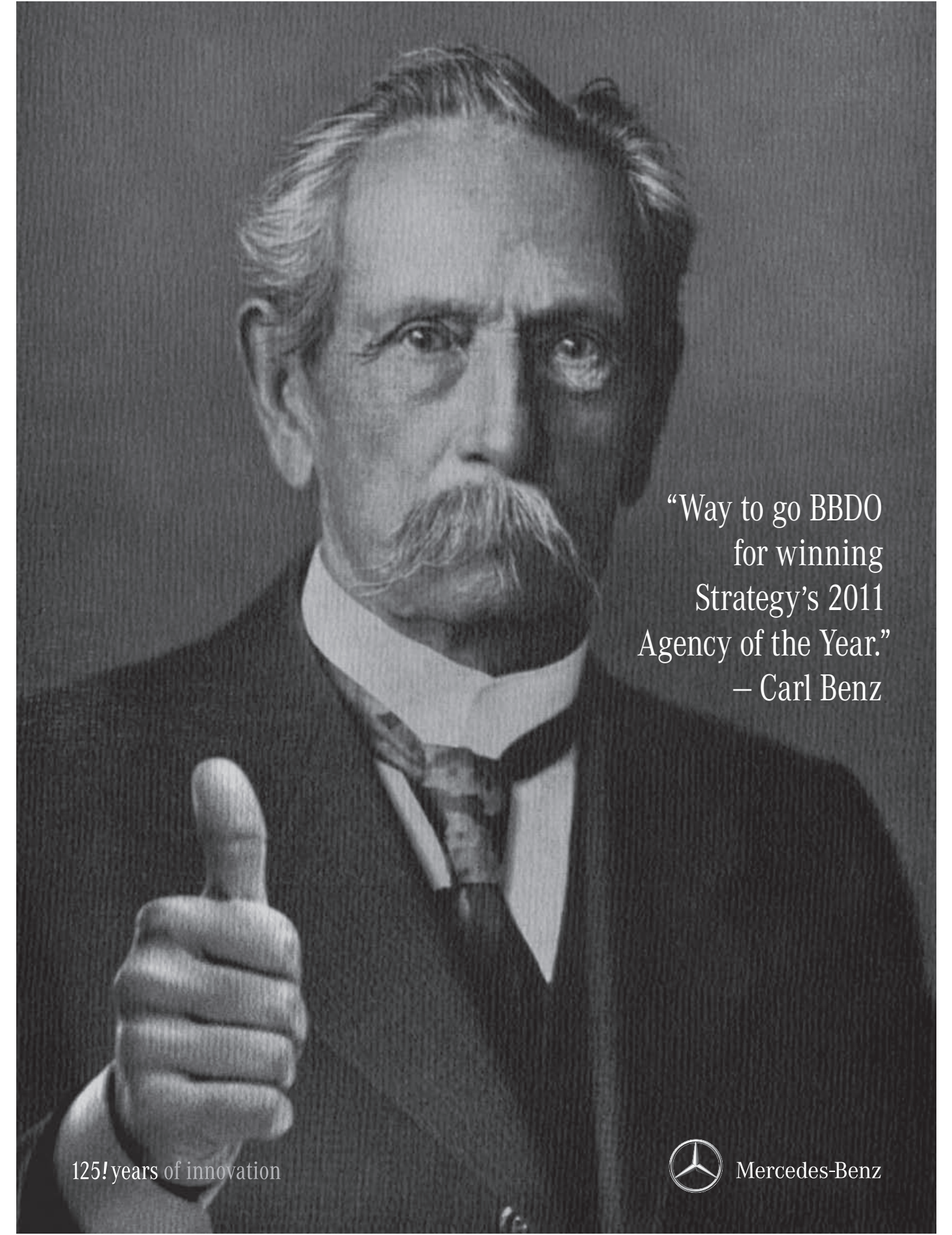
More than 30,000 people submitted entries and people could vote for the entries they liked best. The contest was supported with online ads, social media and a media buy on teen-centric TV channels.

Finally, a jury picked a winner from 14 peer-voted finalists. The winning ending

was shot and revealed live on MuchMusic and MusiquePlus, and Mélanie Normandin of Repentigny, Quebec walked away with a cheque for \$25,000 and 1% of all future Onion Rings n' Ketchup sales.

Frito Lay's goal of 6,000 submissions was beat by 500% with 30,000 submissions, plus 300,000 votes, and the site received more than 550,000 visits. There were 244 media stories, 187 million PR impressions earned and it all bumped up the number of Doritos fans on Facebook and followers on Twitter.





“Way to go BBDO
for winning
Strategy’s 2011
Agency of the Year.”
– Carl Benz

125! years of innovation



Mercedes-Benz

DDB KEEPS EXPLORING – AND EXPANDING

BY MELINDA MATTOS

After two years in the top spot, DDB is giving the competition a chance to catch up, taking home Silver in this year's Agency of the Year competition.

"2011 was a year where we couldn't pitch many conflict accounts in the automotive, financial services and beverage alcohol segments – the big pitches of 2011. Though we did incredibly well on the digital side with digital AOR wins for big clients like McDonald's, Canadian Tire and Lipton," says David Leonard, president and COO at DDB Canada. "That part of the business is on fire."

For Leonard, the agency's strongest campaigns this year were the ones that embraced innovation and defied category conventions – like its "Keep Exploring" work for Canadian Tourism Commission (CTC), which took Gold for Transmedia at *strategy's* inaugural AToMiC Awards this fall. The digitally savvy campaign eschewed professional footage of scenic vistas in favour of videos and photos shot by tourists, and used Google Maps Street View to put travellers onto Canadian streets.

DDB also demonstrated a knack for using older tech in new ways, giving the old-school flipbook a modern twist with its animated "Pure Performance" for Subaru's WRX STI.

"When you're working with a relatively niche brand, you've got to take some calculated risks to get ahead," Leonard says, noting that Subaru has "continued to take control of their own destiny" by creating fresh local work instead of relying on U.S. creative.

"I wish there were more brave, innovative clients out there that have control of their own activity and don't have to report to someone in some other hub," he says. "We all need more clients like this."

And DDB is laying the groundwork for new growth with Shopper DDB, a shopper marketing division launched this summer, helmed by Spider Marketing's former VP of consumer and shopper strategy, Jason Dubroy.

"Shopper marketing has really started to take off [in Canada]," Leonard says. "We're still about three years behind what's going on in the U.S., in terms of sophistication and client budget commitment. But if you

think about what online felt like 10 years ago, this is what shopper marketing is starting to feel like in this country."

Scooping up Dubroy as VP of shopper marketing allowed the agency to dive into this emerging field with confidence, Leonard says. But finding and retaining the right talent isn't easy – in fact, Leonard considers it one of the biggest industry challenges moving forward into 2012.

"The best thought leaders in any of the disciplines are in very high demand and they're mobile," he says. "I keep saying to my folks, 'Don't hire anyone from a Bloor Street agency, from a King Street agency. Why would we hire from average shops in our own backyard? We've got to hire from offshore [and] different disciplines, we've got to look at people who've worked clientside. Injecting that fresh thinking and perspective is the only way to stay in front.'"

If Leonard's got hiring on the brain, it's for good reason: "You'll hear very soon about an additional office for DDB in Canada – more on that in the new year."



THE FACTS

Offices: **Vancouver, Edmonton, Toronto, Montreal**

Staff: 252

New hires: **Nik Badminton**, director of digital strategy, Tribal DDB Vancouver; **Michelle Kitchen**, VP business director, DDB Vancouver; **Natalie Godfrey**, senior planning director, DDB Vancouver; **Peter**

Bolt, VP director of integrated solutions, DDB Toronto; **Doug van Spronsen**, social media and digital strategist, DDB Edmonton; **Chris Dallin**, director of branding and design, Karacters Design Group; **Jason Dubroy** VP, shopper marketing, DDB Toronto
New business: **Alberta Health**

and Wellness; BC Lottery Corporation; BC Place; BC Salmon; Canadian Tire (digital AOR); Canpages; Desire2Learn; Edmonton International Airport; Eli Lilly Canada – Cialis; Hoopla; Jamieson Vitamins; Johnson & Johnson (digital AOR for Reactine, Polysporin, Band-aid, Visine,

Korres, Nicorette and Benadryl); McDonald's (digital AOR); Province of British Columbia Public Affairs Bureau; Rick Hansen Foundation; RIM B2B; Taseko Mines; TeamBuy; Tourism Vancouver; Travel Manitoba; Western Canada Lottery Corporation; WIND Mobile

BC HYDRO TEAMS UP AGAINST WASTE

BC Hydro is faced with a unique marketing challenge: trying to get British Columbians to use less of what it sells – electricity.

Research showed that customers knew how to use less energy; they just weren't clear on why they should bother. When compared to other wasteful behaviour, energy waste isn't seen to be as bad, but why is that? This question sparked the solution.

A campaign launched with television showing scenes of over-the-top waste, like using excessive amounts of paper towel to dry your hands, compared to a family



leaving the lights on. It was summed up with the observation, "The most ridiculous thing about wasting power is that for some reason, we don't think it's ridiculous."

The same wasteful behaviour was brought to print, and in OOH executions, BC Hydro turned off a tri-board, removed unnecessary bulbs from a backlit TSA and

used a motion sensor so a board only lit up when someone walked by.

Advertising drove to retailer partners that offered incentives for things like energy-efficient lighting. And paid media supported the BC Hydro program that offers free pick-up and a \$30 incentive to recycle old fridges.

All communications drove to www.powersmart.ca, which housed video, an interactive game and links to Power Smart programs and deals.

Through BC Hydro's social platforms, local bloggers were tapped, video messages from celebrities were used and Facebook "likes" were encouraged through retail incentives.

In total, 91% of British Columbians agreed that they would be "doing more" to save power since seeing the campaign (an increase of 6%). Online, visits to the residential section of Powersmart.ca were up 365% from the previous month, and in social media there was 4,300 new fans (703% increase), and 700 new followers (54% increase).

CRIME STOPPERS REASSURES TIPSTERS

Toronto Crime Stoppers (TCS) is a not-for-profit organization that provides an anonymous call-in phone number to report tips on crimes.

However research showed that the primary target, high school students, felt as though the tip line was not truly anonymous and feared being exposed to the police, or worse, to the offender. This was becoming



a barrier as tips were down 10% from the previous year.

Placing the creative in high schools was too obvious and "preachy," so donated media leveraged local Toronto newspapers, wild postings around the city and online, which included YouTube, Facebook, the TCS website and city blogs.

Three print executions featured

criminals' faces each covered by a piece of clothing: a baseball cap, a bandana and a hoodie. On top of each piece of clothing, the criminals' faces were printed exposing their identities. The line read, "Your tips help expose criminals."

A viral video showcased a robber holding up a convenience store where he encounters the clerk and other bystanders concealed in balaclavas. Confused, the robber begins to back out and continues to run into concealed witnesses as the line reads, "You stay anonymous, criminals don't."

In March 2011, the first month after the campaign launched, TCS saw a 33% increase in calls compared to the previous month and an 18% increase compared to March 2010. The previous 10% decline in calls was turned around, into a 10% increase YTD.

The online video was shortlisted at Cannes and the print took home various awards including Applied Arts, ADCC and a finalist at the Clios.

SUBARU'S PURE PERFORMANCE

The biggest challenge in launching the 2011 Subaru WRX STI was strict ASC guidelines that didn't allow the demonstration of performance – no speeding, no drifting, no jumping. And with a tight budget and miniscule share of voice (1.3%), Subaru needed to be laser-focused to reach the target of high-income performance car enthusiasts.

Using film as the driving force to bring the idea of "Pure Performance" to life, DDB created a real, living flipbook commercial that comes alive only when the WRX STI passes it. The flipbook animation allowed the agency to show what regulators



wouldn't. Using no post or CGI, the flipbook animation story was entirely powered by the WRX STI, which captured individual frames via a camera mounted to the car.

The first part of the campaign consisted of television, radio, print, online banners, customized campaign and YouTube pages, in-store POP and in-video game ads. It was seeded through social media and original content was created, such as a TV film, behind-the-scenes documentary and Tall Pines Rally racing footage.

Views for "Pure Performance" campaign elements online had surpassed 750,000 at the time of submission. On

YouTube it was the number one favourite Auto and Vehicle video in Canada and the number three most viewed Auto and Vehicle video in Canada.

In addition to a Gold Bessie award and Bronze Cannes Lion, interest for this campaign spread beyond the awards circuit with coverage in the *National Post*, among others.

And sales more than doubled during the campaign period to 449 cars (+126% vs. previous year), following flat sales the previous 12 months.

CTC KEEPS EXPLORING

After Canada successfully hosted the 2010 Olympics, the Canadian Tourism Commission (CTC) set out a new 2010-2015 strategy to harvest the afterglow.

People's travel decisions were being increasingly inspired by friends and larger online communities. The insight was to rally around the sharing of authentic "traveller-to-traveller" experiences.

The plan was to create a social media-inspired platform that showed authentic traveller experiences in a style mimicking the way consumers research their own



trips. All elements would lead to the Keep Exploring interactive blog, which gave consumers a richer picture of the travel experience and allowed them to join and share the conversation.

On TV, instead of spending large sums on lavish productions, travellers' personal trip videos were sourced from YouTube and used to tell a series of stories.

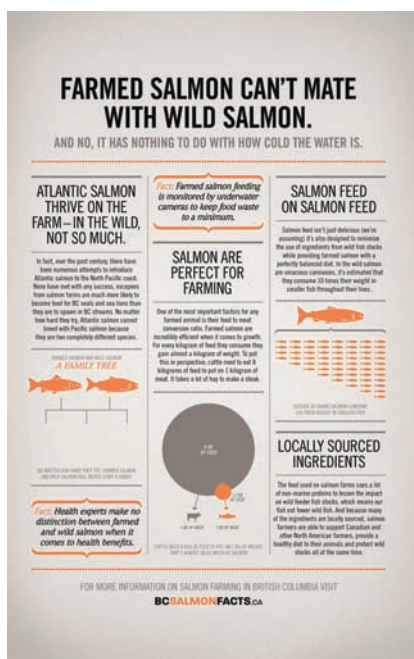
Print emulated Flickr and Facebook, and in major newspapers, the front cover was taken over with wraps that looked like a blog with QR codes linked to content.

Never-been-done-before online advertising used Google Maps and Street View technologies to virtually transport travellers onto real Canadian streets.

"Keep Exploring" has propelled Canada to being named the number one country brand in the world by FutureBrand. In 2010, international visitors made 15.9 million trips to Canada, up 2% compared with 2009, and the first four months of 2011 have continued the momentum with the majority of markets realizing visitation increases.

BC SALMON FARMERS DISPEL MYTHS

It was widely believed that farmed salmon was bad for human consumption, the environment and the wild salmon population. Conventional wisdom might have been to aggressively combat the misinformation and discredit the industry's critics. However, DDB's strategy for the BC Salmon Farmers Association (BCSFA) was to encourage



the public to find the facts for themselves.

The main focus was on male Vancouver residents over the age of 40, who likely grew up fishing and had some familiarity with B.C.'s fishing economy. The second target included opinion leaders, politicians, and regulators who would be influential in determining the industry's future.

The campaign launched with humorous television spots. The idea was "don't believe everything you hear,"

encouraging viewers to question what they had heard about salmon farming. Print ads were placed in key newspapers, providing facts and information with a light and amusing tone.

A task force of agency and industry experts was assembled to engage the public and media. Twitter, Facebook and YouTube were used to broadcast facts and encourage discussion. All channels drove traffic back to the website, which provided information about facts and myths, as well as acted as a forum for discussion - both positive and negative.

In post-campaign polling key topics in the debate saw improved support from the public; for example, the role of salmon farming in B.C.'s economy and the understanding that salmon farming helps reduce reliance on wild salmon. Seven out of 10 respondents said they were more likely to seek information on salmon farming after having seen the ads, and over 50% ranked their impression of the message as "favourable."

The website saw 80,000 unique visitors and over 345,000 page views. A PR campaign generated 37 editorial stories and a total reach of 24,792,726 (the target was 3.5 million).

Opinion leaders and influencer feedback has been positive, and even with the BCFSFA's most vocal critics there was no negative response to the campaign.



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* Recent Awards: Globe Finance July 2011 - Best Consumer Internet Bank in Canada; an independent Forrester Research, Inc. report, 2010 Canadian Bank Secure Web Site Rankings (December 2010) - 1st in Canada for Online Sales Effectiveness, highest in North America for Trust, and Research, highest in Canada for Online Applications; and Survivor 3rd edition online banking scoreCard - 1st in Canadian Online Banking Services¹ According to Forrester Research, Inc., 2010 Canadian Bank Secure Web Site Rankings (December 2010)² Based on two independent Forrester Research, Inc. reports (July 2011): "2011 Canadian Online Sales Bank Rankings" and "2011 US Online Sales Bank Rankings."³ 100% reimbursement for unauthorized transactions in RBC Online Banking; for full details see RBC Electronic Access Agreement.

TAXI REVS ITS ENGINE

BY MELINDA MATTOS



Although this year's Bronze win is certainly not the first time Taxi has found itself in our Agency of the Year winners' circle – it has taken Gold five times in the past decade, after all – this is the first time it's done so as part of global holding company WPP.

When Taxi joined the company's Young & Rubicam Brands portfolio last November, CEO Rob Guenette promised onlookers that it would be the "same Taxi, bigger engine." And so far, he says, so good.

"We can punch way above our weight now with the help of WPP," Guenette says, noting that Taxi's New York office recently won the global account for Revlon because it was able to partner internationally with other WPP brands. "We would've never been able to do that without [WPP] because we don't have agencies in China or South America, for instance. The ability to ask for help where we have gaps has been fantastic."

He continues, "As an independent agency, it's really difficult to realize your global ambitions. We now feel that we've got the right partner."

While world domination may be the ultimate goal, most of Taxi's current business remains here in Canada, so we asked CCO Steve Mykolyn for his thoughts on the biggest trend in the Canadian ad industry this year.

"The big one is really the proliferation of social media, even more so than last year – in some cases it's actually the lead channel of the campaign," Mykolyn says.

This was certainly the case for "Go Pink," Taxi's Breast Cancer Awareness Month campaign for Telus, which encouraged users to turn their Facebook avatars pink to trigger a \$1 donation to breast cancer research, hitting its target in just three days.

The digital sphere also played an important role in Taxi's inventive work for Canadian Tire, including the House of Innovation – an actual house that was purchased and renovated by the brand using products from the store, with how-to videos posted to HouseofInnovation.ca. It took home the Gold BIG Award earlier this fall.

Taxi's MO has always been to "doubt the conventional," and Guenette says he's seen a shift in brands' willingness to try new

methods of connecting with consumers.

"We have big clients in our system that were originally seen as maybe a little more conservative in their go-to-market strategies," Guenette says. "[But] now that they've tasted innovation, they can see how it works on a broader holistic level and they're starting to have quite an appetite for it. I would say that's true for a lot of the big players we have – Telus, Kraft, Canadian Tire, McCain Foods."

Looking ahead to next year, Mykolyn says he wants to keep winning new business, especially in categories they've never handled before. "That's always fun at Taxi," he says. Toronto-based Taxi 2 is currently giving the financial world a spin, with Capital One recently added to its roster.

"For 2012 and beyond, we want to do bigger and better things with bigger and better clients," adds Guenette.

"Even the sucker punches we've had this year, like losing a beloved client like WestJet, have actually been good for us. We hope for more change in 2012 and bigger challenges. It sounds kind of corny, but that's really what we're about."

THE FACTS

Offices: Montreal, Toronto, Vancouver, Calgary, New York, Amsterdam

Staff: 339

New hires: Brian Clarey, GM Taxi Digital; Jason Lonsdale, head of planning; Sean McDonald, director, digital strategy; Stephen Bennett, digital CD Toronto;

Matt Shoom-Kirsch, GM Taxi 2; Christian Quenneville, GM Taxi Montreal; Dominique Trudeau, ECD Taxi Montreal; Dave Clemans, ECD Taxi New York; Stephen Leps, CD Taxi New York
New business: Sun Products (Sunlight Laundry, Sunlight Dish, Snuggle); McCain (digital/

social AOR); Johnson & Johnson (digital AOR for Listerine, Tylenol, Benylin); Kraft Dinner; Kraft MiO; Crosby's Molasses; Rexall; BCLC (PlayNow.com/Casinos/SportsAction); Capital One; CruiseShipCenters; Donnelly Group; Save-On-Foods; Vancouver Opera; Opus Hotel; Corvus

Energy; Lifesaving Society; Rocky Mountain Dealerships; Osum Oil Sands Corp; Southcentre Mall; ConocoPhillips; Alt Hotels; Xbox (social media)
New international business: Bombardier; Revlon; Kraft MiO; Newcastle; Ikea (project); Unilever (TIGI Bed Head)

CANADIAN TIRE BRINGS IT ON

Canadian Tire's marketing efforts needed to support many different product and seasonal categories while building the larger brand. It also needed to be flexible, speaking to everyone from the mom looking for new Christmas decorations to the guy who needs new tires for his car.

"Bring It On" resulted from several insights: Canadian Tire's iconic brand status; having four seasons means that Canadians need a lot of stuff; and Canadian Tire needed to showcase not what it sells (people know that) but rather why it sells it.



The campaign and its tagline "Bring It On" articulated that no matter what the season, job or activity, Canadian Tire has what you need to take on everyday life in Canada.

The multimedia campaign launched with an anthem TV spot portraying some of the settings and circumstances Canadians experience, and their reactions to them. A series of TV spots, billboards, online executions, and point-of-sale materials continued to present scenarios (and related products) that captured experiences.

A unique element of the campaign was the House of Innovation. To increase customer perceptions of brand innovation, Canadian Tire became the first Canadian retailer to become a homeowner. They bought a house, moved in, and began work on a long list of repairs, improvements, and decorating projects. All the work was filmed and posted on a website showcasing the projects and all the innovative products needed to complete the work.

BURGER KING'S SPICY SPOTS

Burger King's marketing efforts in the past year have focused on a combination of a few existing favourites, like the Angry Whopper, and a number of new burgers.

Burger King is definitively a guy's brand, and given the burger lineup for the year, which had a heavy emphasis on either very hot flavour profiles or on very substantial burgers, the young male skew was confirmed. Burger King would have to appeal to the quirky sensibility of the target, saying things in a fun way to an audience who may not have the most sophisticated taste buds but who know



what they like – bold taste and big burgers served up with a laugh.

Over the course of the year Taxi executed a series of burger-specific promotions. The Steakhouse XT was perhaps a little more impressive than the typical burger, so the work features an idea meant to appeal to the young guy's mindset: the Steakhouse XT is how you'd impress your date, if your date was you.

Another execution for the Whiplash Whopper – also a new introduction and also hot and spicy – shows it has a very feisty effect on those who eat it. The TV spot

shows a young man seeking legal counsel to sue the chain for the burger being too spicy. Upon trying it, the lawyer excitedly agrees he has a case.

Throughout the marketing calendar, a mix of television, radio, out of home, and promotional elements was used. The combination of the type of humour and the type of food the target loves proved to be the right approach. All promotional windows exceeded sales forecasts, and for the year as a whole, overall restaurant sales are climbing.

TELUS MAKES FACEBOOK PINK

When Telus wanted to get the word out about its breast cancer initiative (in which \$25 from the sale of three BlackBerry models would be donated to breast cancer research), Taxi recommended a social media approach.

The concept was “Go Pink” and the centre of the campaign was a pink chameleon. Creative elements encouraged Canadians to do one simple thing: for every Facebook profile picture that was turned pink, Telus would donate one dollar to breast cancer research.



In October, Breast Cancer Awareness Month, the campaign appeared in multiple media environments to prompt 50,000 Canadians (the original goal) to participate.

Elements included interactive shopping mall kiosks encouraging people to touch the chameleons that appeared on screen to turn them pink, as well as online banner ads that turned pink every time the chameleon appeared on screen.

After increasing the commitment to \$200,000, half a million people had turned

their pictures pink and the \$200,000 goal was met within two weeks.

In all, 817,000 people turned pink, and 442,770 new Facebook fans emerged, 55% of whom shared or invited friends to participate. Pink appeared on 250,966 newsfeed posts and had 333,563 global shares. Between the funds raised through phone sales and Facebook participation, “Go Pink” resulted in a \$2.45 million donation, almost double the target.

MINI PROJECTS FUN

In 2011, Mini had made slight changes to the car and introduced four new colours, so the challenge was to showcase the updated models for the upcoming year and build anticipation for them.

Mini has always been a brand that’s known how to do a lot with a little – it’s the very premise of the brand itself – and it’s also known for customization. So Taxi set out to create a campaign that would take the idea of quirky customization to an entirely new place – literally.

The Mini Vending Machine was an interactive night projection shown at different locations throughout the city of Toronto. Nine Minis with different colour configurations were displayed in a virtual



vending machine and passersby were invited to interact with them by texting to a short code to select the Mini of their choice. Making a selection triggered the Mini they’d chosen to drive around in a fun animation, making its way down to the bottom of the vending machine.

Animations included a Mini whipping through an action-packed pinball machine, doing some serious doughnuts while the vending machine filled with smoke, and

breaking through the vending machine glass and parachuting its way down. As the animation played, a personalized SMS message was dispatched to the participant, encouraging them to click through to a mobile-optimized web page to become a Mini Facebook fan.

High-profile locations, such as the Air Canada Centre, Queen Street and the bar district were chosen for the projections. And to create broader awareness, each execution was videotaped to produce a short video to be sent to the national press.

The Vending Machine was a hit, not to mention the largest projection ever done in Canada. It created PR and social media buzz around the world, and to cap it off, Mini counterparts throughout Europe and Australia are bringing the Vending Machine to those markets.

BOSTON PIZZA CALLS IN A CRITIC



When your name is Boston Pizza, it is expected that chicken wings might not be your signature item. But to be competitive in the sports bar arena, a reputation for great wings is a must. After perfecting the recipes and upping the quality, the restaurant chain wanted to get the word out.

Boston Pizza kicked off its wing offensive during the 2011 NHL Playoffs. While increasing its wing fame was an overall goal, a concrete objective of increasing wings sales by 50% during the Playoffs period (April – June 2011) was set, with a broader goal of upping the brand's social media presence.

To turn the category on its head, and put an end to the overblown “best wings in town” competition among restaurants, Taxi created the Professional Wing Critics Association (PWCA) or, as they are more commonly referred to, “Flatties & Drummies.” This team of highly trained aficionados observes the chicken wing category and weighs in with feedback.

Television introduced the one true chicken wing authority Carl Carlson, president of the Flatties & Drummies Association. Carl critiqued Boston Pizza's new wings from “Nib to Nub,” using official wing cartography and analysis techniques

only taught by the PWCA.

Online activity included banners, Facebook and YouTube. A microsite was created as the PWCA's corporate website, detailing what they were about and featuring full discussions about the finer points of chicken wings.

The goal of increasing sales by 50% was exceeded within the first two weeks. By the end of the eight-week campaign, wing sales were triple the estimated growth, with total same-store sales up 162.3% versus the prior year. The new wings soon became the fastest selling menu item in Boston Pizza's 47-year history.

Helping Expedia.ca Fly High.

Congratulations Grip Limited on being shortlisted for Strategy's Agency of the Year Award.



(Does this mean we need to take you on vacation?)

LEO BURNETT IS BACK IN THE WINNERS' CIRCLE

Leo Burnett is back in the Agency of the Year game after having taken home Gold in 1996 and Bronze in 1997. It's been a good year. Its "Cap Recall" work for James Ready took home a Silver Lion at Cannes, also winning an AToMiC Gold for Experiential Engagement. In the spring, CCO Judy John added CEO to her title, helping the firm's work for the much-coveted Ikea Canada account, which it won earlier this year. It also added Suzuki, Ontario Savings Bonds, Perimeter Institute and Foodland Ontario to its roster. **KG**

JR GOES BEYOND THE BUCK



James Ready now has a reputation for opening its brand up to drinker-collaboration, so the plan was to stay true to its purpose – to make drinkers essential to every bottle of beer and help them save money in a tough year, so that they could buy more.

Leo Burnett launched five key programs. With Billboard Coupons, JR partnered with small businesses to offering money-saving deals. People could take pictures of the billboards, show retailers and save on purchases.

JR then asked drinkers, "How can we help you save money?" The best response was, "Can you help us with our wedding?" On May 1, Dean and Cori-Ann Litster held their James Ready wedding, including invitations crafted out of beer labels and a bottle-topped wedding cake.

For the brand's university fans, JR offered money-savers like free

semi-professional haircuts and free portraits for a thrifty Christmas gift. A Beer Cap Calendar was included in every case to ensure drinkers didn't miss an important date like pub night.

Traditionally, James Ready provides words of wisdom underneath every bottle cap. However, in late June there was a mix up at the plant and 2,423,407 caps went out blank. The brand issued an apology video on Facebook and asked drinkers to send in their blank caps in exchange for a mystery gift, such as a used hockey card.

During the period, shipments of 24 packs increased 27% VYA, while total volume including on-premise sales increased 24.3% VYA. This is the brand's fourth year of consecutive growth, and the campaign picked up awards at shows including Cannes, the One Show, D&AD, the Clios and AToMiC.

RAISING THE ROOF SHOWS POSSIBILITIES



Raising the Roof is Canada's only national charity devoted to long-term solutions for homeless youth. It had to overcome the challenges of donor fatigue, and the fact that homeless youth are a stigmatized group that people would rather ignore than help.

People believed that homeless youth were all drug addicted, or on the street by choice. The insight was to reduce the social distance between Canadians and these young people to trigger sympathy and altruistic behavior.

In February 2011, "Possibility," a TV, radio, OOH and ambient campaign, was launched. To make the cause visible, it challenged existing prejudicial stereotypes through messages that focused on youth potential, not negativity. TV and radio drove people to the website where volunteer and

donation opportunities were highlighted. OOH and ambient elements were placed in specific locations where people might encounter homeless youth to challenge existing stereotypes.

The campaign generated 637,600 impressions and achieved a 71% positive engagement score, +11% above norm (source: MSL Canada). Raising the Roof also triggered action by challenging Canadians to perform 65,000 positive acts in recognition of the 65,000 kids who are homeless – acts like sharing the Facebook page with a friend, or buying a RTR toque. In total it generated 100,255 positive acts, exceeding the goal by 65%. And the campaign came away with a Silver Cannes Lion.

FLIGHT NETWORK TAKES OFF WITH NEW BRANDING



Flight Network operates in the highly competitive online travel agent (OTA) sector. While it had been around since 1998, it was a site that people stumbled across in Google searches rather than specifically sought out.

The trip itself should be fun, but booking it often isn't, with concerns like, "Did I get the best price? The best seat? The right insurance?" Trust is key, and people ranked Flight Network lower in trust versus the other OTAs. To change that, Leo Burnett tapped the insight that travellers want to experience the wonders of the unexpected on their trip, not while they book it.

The first task was a complete

redesign of the Flight Network brand identity and a new look and feel for all communications. Next, the agency focused on the Price Drop Protection guarantee, which would be an icon that would help instill confidence in booking a flight.

In July 2011, the Flight Network redesign and the new campaign were revealed across newspaper, radio, online and OOH.

Before the campaign, interest in Flight Network as seen in Google Analytics was on par with the travel category overall. Immediately following the brand relaunch, interest in Flight Network has increased 50% versus the category.

THE ADCC ELICITS LOVE/HATE



Every year, the Advertising and Design Club of Canada (ADCC) selects one agency to create the overall theme and design for their show, including call for entries communications and the annual.

To stand out in a crowded awards landscape and impress a tough creative audience, Leo Burnett went with the theme of love and hate – two rival emotions in the advertising and design business that people battle between every day.

Each piece of communication had two sides to it, with black assigned for love and red for hate. A reversible word mark was created to read "Love" when seen one way and "Hate" when seen the other. The

call for entries included posters that spoke about things that ad people wrestle with and presented both a hate and love take on them. The annual came in both colours, and allowed people to customize it with perforated dots to create a word they thought best described that year's work. The opening film for the show displayed the never-ending battle between love and hate.

The campaign was recognized at Cannes, the One Show, the Bessies, the ADCC and Applied Arts.

ERA DETERGENT IS CHUCK NORRIS APPROVED



Era laundry detergent competes in the discount segment, but is priced at the higher end of it. With the current economic environment, why buy Era if there is an even cheaper brand?

It was discovered that there was a group of women who were willing to spend if they could get the same cleaning power of a premium brand without the premium price. This target had a simple acid-test for a good detergent: did it get the stain out?

Drawing on the brand's "tough on stains" heritage and "straight-shooter" personality, Era launched a campaign called "Fight." It teamed up with Chuck Norris, an internet sensation thanks to ChuckNorrisFacts.com and its claims about him (e.g., he stared at the sun and the sun went blind).

Using Norris-like slogans such as, "Era makes stains stain themselves," four Era legends, multiple Era-isms and a Facebook game, "Stain Kicker," were unleashed online.

In the first three weeks of the new campaign, Era had achieved 7.2 million media impressions, with a positive engagement score of 81.5%, which is 21.5 points above the industry norm (MSL Canada). The Facebook game was played by 13,000 people within the first three weeks. And fans have begun writing their own Era-isms, such as "Era doesn't just kick stains, it watches them self-destruct in fear."

JOHN ST. HITS ITS STRIDE

THE WISERHOOD GROWS UP

In 2009, Canadians were introduced to the Wiseroom, a brotherhood of gentlemen who toasted uncompromising qualities in other men with a sip of Wiser's Canadian Whiskey.

Wiser's needed to appeal to its core drinker (45+, conservative), but to grow, it needed to appeal to younger guys too – the transitional males leaving frat parties behind. John St.'s insight was that every man, regardless of age, admires a guy who stands up for what he believes in.

Not only has John St. joined the Agency of the Year winning ranks for the first time in three years, but it also won Bronze for Digital Agency of the Year. The firm's impressive trajectory for 2011 includes picking up ING Direct in October as its AOR, as well as new clients like Kraft Singles, WWF, Mitsubishi and the Family Channel. **KG**



TV launched last October with two spots. "Offsite" showed a young man eschewing a humiliating task at a corporate team-building session, while "Art Gallery" showed a guy cleverly avoiding a day at an art gallery. Each of these men's exploits were applauded by the "Wiseroom 5" with a nod, a slow clap and a toast of Wiser's.

The Facebook community was launched concurrently by giving Wiseroom members a sneak peek at the new spots if they "liked" the Wiseroom page.

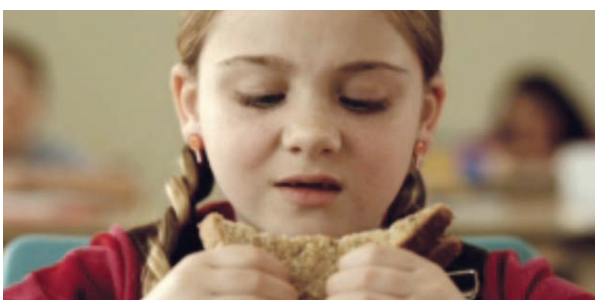
John St. also created the "Slow Clap App" – a Facebook application that allowed users to send their friends a Wiseroom Slow Clap.

Wiser's has increased volume share and revenue an additional 1% in the past 12 months, despite decline in the category overall. A full 46% of the Wiser's franchise is now between 19 and 34 years old (vs. Crown Royal and Canadian Club's 38%) an improvement of 10 percentage points in two years.

MAPLE LEAF BECOMES YOUR BUTCHER SHOP

Maple Leaf Foods had spent the previous 18 months recovering from one of the largest recalls in Canadian history. By the end of 2009, while the company had gained back some trust, the brand was still suffering from declining sales and equity on measures like quality, taste perceptions and confidence in their products.

The target was busy moms, who tend to listen to the advice of experts. Maple Leaf



had over 500 accredited butchers, so the idea was that it would be known as "Your Butcher Shop."

TV and radio focused on demonstrating the Maple Leaf butcher's expertise either through his craft ("Jack of All Trades" on TV) or how he makes life easier ("The Meals of Our Lives" on the radio). The butcher also communicated new product innovation, as seen in the TV spot "Stephanie Potter,"

which launched Natural Selections, deli meat without artificial additives or preservatives.

Q1 of 2011 was the first quarter in the last nine that Maple Leaf returned positive business results for related categories. Perhaps more importantly, consumers were coming back to the Maple Leaf brand, as demonstrated by loyalty scores improving six percentage points from 37% before the campaign to 43% in 2011.

STANFIELD'S SUPPORTS MEN

Stanfield's underwear wanted to become relevant to a younger generation of men, so John St. took its brand proposition of "we support men" to a new level online.

To "support men" in a more purposeful way, it tied the brand to the cause of testicular cancer and created "The Guy at Home in his Underwear," an unedited, unscripted, live-streamed, 24/7 fundraising social media experiment.

Testicular cancer survivor Mark McIntyre spent 25 straight days at home in nothing but his Stanfield's skivvies for all to see at GuyAtHome.com. Viewers could communicate with Mark via live chat and participate in fundraising challenges. And for each Facebook "like" received, Stanfield's donated \$1 to the Canadian Cancer Society.

The campaign resulted in 52,161 Facebook likes (vs. goal of 25,000), 700,000 website visits,

5,216,100 social media impressions, 80% repeat website visits (vs. 50% goal) and three million minutes of LiveStream viewing time.

There were over 45 million media impressions in just one month, with stories in the *Globe and Mail*, *National Post*, Global TV, CBC and Sun Media, and it generated \$52 million for testicular cancer awareness (vs. \$25 million goal).



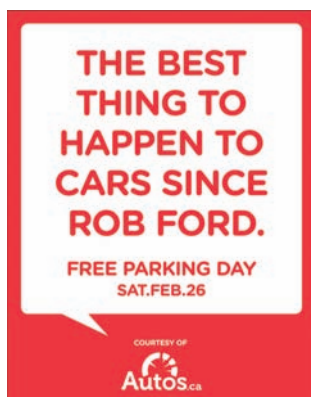
AUTOTRADER OFFERS FREE PARKING

Autos.ca was a new brand (created by parent company AutoTrader) to help drivers navigate the perilous world of buying a car online.

John St. was asked to come up with an idea to launch the new site at the Toronto AutoShow.

Autos.ca was created to help car buyers, so the idea was to help AutoShow attendees with a Free Parking Day. On Feb. 26, 2011, Autos.ca bought out all of the parking spaces at seven garages owned by Green P and offered free parking for the day.

Digital banner ads were created and posters outside the participating lots communicated the event. Wild postings appeared on nearby construction sites and in the parking lots themselves with headlines like: "The best thing to happen to cars since Rob Ford" or "You'll think you've died and gone to Barrie."



Branded cards were stuck into meters on King and Queen Streets to let drivers know Autos.ca had covered their parking costs.

Autos.ca received coverage in the *National Post*, Global News, CBC, CTV, CP24, Chum FM, and 680News just to name a few, generating over three million impressions.

Over 13,343 drivers parked for free that day generating positive social media buzz. And Free Parking Day over-delivered on the objective or driving traffic to the site with a total of 195,872 visits.

TETLEY BREAKS THE HABIT



Tetley Infusions had only been able to garner a 4% share of the single serve drink mix business (its chief competitor, Crystal Light, had 60% of the market). The product needed to achieve a 10% dollar volume share by September 2010, otherwise it would be shelved by TATA, Tetley's global parent.

The "all about me" target consumer loved Crystal Light. In research, women confessed to consuming the product habitually, which led to this insight: Crystal Light was a bad habit that needed to be broken.

The campaign was called "Break

the Habit," an uns subtle allusion to even more unhealthy vices.

Thirty-second TV spots that ran across network and specialty channels used sobering confessions from women talking about how addicted they were to unhealthy "powders" before switching to Tetley Infusions.

Print in women's magazines mimicked the iconic stop-smoking iconography of the '80s.

At the end of the campaign, Tetley Infusions had achieved a 14% dollar volume share of the single-serve iced tea drink mix category, exceeding the goal by four share points (or 29%). Shipments were up 60% over the spring/summer time frame and 62% of gains came from consumers switching. The brand was not delisted but rather, support for the brand was increased in 2011 as a result of the campaign's success.

RETHINK'S WINNING STREAK

A consistent winner, Rethink is back this year with a Finalist standing following a Silver win in 2009 and Gold in 2006. The agency opened its second Canadian office in Toronto in spring 2010 and it's been a good year for new business, as it was chosen by Lavalife, Lululemon Athletica, Kraft Foods, Muskoka Brewery, Metro News, Masterfile and Egg Farmers of Canada. **KG**

MUSKOKA BREWERY GETS CHEEKY



In late 2010, Muskoka Brewery decided to dramatically expand its business, going from niche brewery with local appeal to a major independent craft brewer. It worked with Rethink to rebrand the company and all its products, as well as name and design a new beer, Mad Tom IPA.

Rethink put the focus on the handcrafted heritage of Muskoka. The logo and package got a handmade feel, and tiny details were even hidden in the design, like a squashed mosquito on the base of the six-pack.

Print and outdoor work was handmade with the same quirky, obsessive attention to detail. OOH ads were placed near LCBOs, Beer Stores and Muskoka Brewery's key accounts.

In radio spots, popular cellphone tones "tricked" listeners into

checking their phones. The announcer then called this out, and the listener was encouraged to disconnect for a Muskoka moment.

An iPhone app was created that cheekily guides the user through simple instructions to do nothing more than turn off their phone and crack open a Muskoka.

This year has been the best year for sales in the history of Muskoka Brewery. Shipments have outperformed Muskoka's aggressive targets by more than 40%, and Mad Tom IPA is Muskoka's most successful product launch in its history.



Metro News wanted to increase readership of its free dailies, published in five Canadian cities, without printing more papers. They needed to be deemed worthy of being left behind or passed along.

"News worth sharing" became the rallying cry, with the call to action of "Pass it on." Space was leveraged on Metro boxes and in Metro papers to reach known readers directly, with paper wraps, in-paper ads and box cards.

Transit ads targeted commuters. In one, two gentlemen sit across from each other on a subway car, one is reading the front of the Metro while the other reads the back. In another, the reader is hidden behind the paper, but one hand holding it belongs to a man and the other, to a woman.

Billboards, digital screens and bus kings also targeted commuters,

METRO NEWS IS WORTH SHARING

and 30-second radio spots aired in Metro's five markets. Online, animated banners similar to the print ads were displayed nationally. In one TV spot, a woman reading her Metro on a bus is surprised by the hairy male arm that reaches over to turn her page.

A "Sharing Board" was set-up in Vancouver, with slots encouraging people to leave and take Metros. In Toronto, a copy of the paper was set up in a revolving door so that each person would have the view of one page.

And to help Metro promote its mobile app, tiny Metro mini-boxes were secured to poles around the city and prompted people to open them for their pocket-sized copy. A QR code then led them to the app download page.

While the campaign goal was to raise per-copy readership by 13%, without printing a single extra copy of Metro, daily readers per copy increased by 25%.

MASTERFILE'S ENDLESS CREATIVITY

Stock photography company Masterfile wanted to get the word out about their image-search tool, Endless Media, which allows art directors to find the right images faster.

Knowing that most art directors are susceptible to workplace distractions, the idea was to provide a fun and engaging way to show them how to use the search tool.

Enter the Master Creative – a creative sensei, equal parts Kung Fu and Lee Clow – designed to guide the target through a series of challenges.

The Master was introduced through a tongue-in-cheek rap video. The challenges were teased in rich media banners, allowing users to play snippets of the full games within the banners themselves. Copy-driven simple banners also appeared online.

By letting users create a profile, receive points, win badges and compare scores via the online



leaderboard, players were subtly motivated to take on more challenges and further interact with the brand.

Rethink also designed and integrated unique web pages and features into the existing Masterfile website. The campaign was executed in four languages across seven countries.

Over the five months of the campaign, there was a 32% increase in new visitors to the site (vs. the quarter prior), and new registrations increased by 17%.

A&W GOES PREMIUM



A&W wanted to become a leader among QSRs in the premium burger segment by introducing a new prime rib burger – the only one in the category and a first in Canada.

While TV advertising wasn't getting the desired result of communicating best-tasting burgers, it was building strong emotional connections. The long-running campaign was consistently rated highly for overall likeability, so Rethink set out to evolve the existing advertising platform.

The familiar A&W manager character, Allen, would still be featured, but a new character would be introduced – a fine food critic. The same tone was maintained so the spot was unmistakably A&W.

At the restaurant a similarly

premium approach was used, with a focus on the high-end cut of meat. Point-of-sale elements were inspired by an upscale European butcher shop and featured a striped apron as the background pattern.

Sales during the campaign were up a strong 4%, reversing an earlier negative trend, and customer counts were up 5%. The advertising even created a following around the word "formidably," which Allen uses in the TV spot, creating unprovoked Twitter buzz.

Initial ad tracking research showed 52% of respondents strongly agreeing that the Prime Rib Burger spot "suggests that A&W burgers are great tasting," and a further 35% somewhat agreed, for an overall level never before accomplished by A&W.

COAST CAPITAL MAKES YOU THE BOSS

B.C.-based Coast Capital Savings, Canada's second-largest credit union, wanted to communicate its mortgage product.

Rethink's challenge was to name the product in a simple, friendly way and then to bring the product to life in the quirky, humorous Coast voice.

Research confirmed that mortgages make people feel like they are no longer in control of their money. But Coast Capital's mortgage puts the consumer in charge, with a rate that sits between

fixed and variable and flexible payments. So it was called the "You're the Boss Mortgage."

The campaign was launched on TV, in print, online and in-branch. A social media contest was created called "You're the Boss of this Contest." Entrants revealed what they wanted to be the boss of in their homes and were entered to win \$2,000 towards their dreams.

In two months, Coast Capital Savings exceeded its 2010 mortgage lending targets by over 500%.

The annual 2011 targets were met and exceeded by the mid-year point, causing the targets to be reset for even more ambitious growth by year's end.

IPSOS ASI ad diagnostics showed high response rate to the TV spots, averaged at 24%. And in social media, 6,147 new fans were added, for a 487% increase.



AGENCY OF THE YEAR • 2011

SHORTLIST • GALLERY



Rethink Toronto



Rethink Vancouver

1



2



5

**Your success
is our business**

guaranteed

- proven track record
- getting you the results you need

7

CPB Cohen,
Pierce,
Borenstein inc.



8



10



3



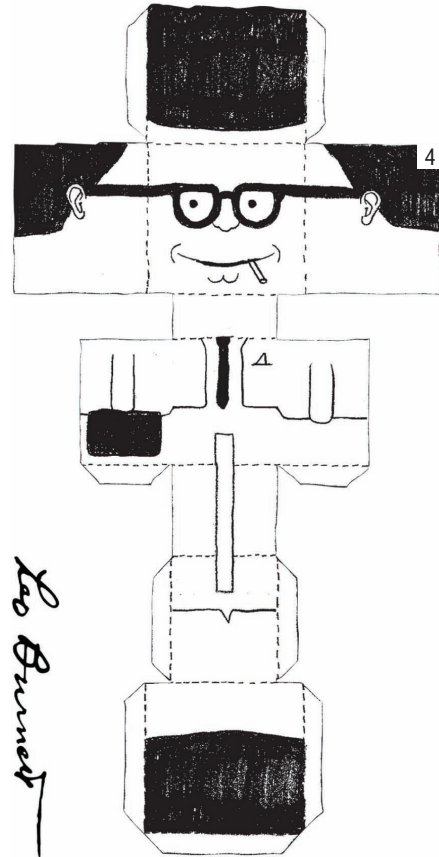
6



9



11



1. Rethink | 2. John St. | 3. Target
4. Leo Burnett | 5. Grey Canada
6. TBWA\Toronto | 7. CP+B
8. Sid Lee | 9. The Hive | 10. Draftfcb
11. Zulu Alpha Kilo

THE PROCESS

As with past years, Agency of the Year kicked off with an open call to Canadian agencies to throw their five best campaigns from the previous 12 months into the proverbial ring.

We then shared those submissions with senior agency and marketing executives across Canada, asking them to choose the agencies they thought had produced the best work. Points were awarded based on how many times an agency was selected, and those with the most points were invited to participate in the awards by submitting their top five cases from the previous year.

A judging panel of senior industry execs then scored the work in a secure online process. They were asked to award each case two scores out of 10, one for creativity and the other for strategy. Judges who declared conflicts with campaigns or agencies abstained, and scores were averaged accordingly.

Scores were tallied and averaged, with equal weight, and the agency with the highest final score was the winner.

THE SCORES

CREATIVITY

BBDO	7.81
Taxi	7.39
Leo Burnett	7.27
DDB	7.23
John St.	7.13
Sid Lee	7.05
Rethink	7.03
Grey Canada	6.87
The Hive	6.71
Target	6.56
CP+B	6.46
ZAK	6.33
TBWA	6.40
Draftfcb	6.16

STRATEGY

BBDO	7.73
DDB	7.42
John St.	7.22
Taxi	7.25
Leo Burnett	7.11
Rethink	7.02
The Hive	6.86
Grey Canada	6.74
Sid Lee	6.65
Target	6.58
CP+B	6.55
ZAK	6.54
Draftfcb	6.35
TBWA	6.35

TOTAL

BBDO	15.54
DDB	14.65
Taxi	14.64
Leo Burnett	14.38
John St.	14.35
Rethink	14.05
Sid Lee	13.70
Grey Canada	13.61
The Hive	13.57
Target	13.14
CP+B	13.01
ZAK	12.87
TBWA	12.75
Draftfcb	12.51

JUDGING PANEL



ANTHONY BOOTH
CHIEF CUSTOMER
OFFICER,
MOBILITY

As CCO of Mobility, Booth oversees sales and marketing operations focusing

on brand development and expanding the company's national network of retail stores and dealer partners. Before that, he spent almost 11 years at Mars Canada, the last three as GM of the Food division. Earlier in his career, Booth spent a decade at P&G in Canada and the U.S. in sales and business development, holding various titles including project manager of the global sales research and innovation team.

her role as senior marketing manager with the Montreal-based fashion retailer. She started in a visual presentation role at Dynamite's HQ while studying at HEC Montréal Business School, and after graduating moved on to a special events position, managing the U.S. expansion for the Garage brand. De Warren is known for engaging mobile and viral campaigns.



JOANNE FORRESTER
VP, MARKETING,
BOSTON PIZZA

Forrester started her career in Vancouver in retail marketing, working with Unipharm

Wholesale Drugs, managing the flyer program for 200+ drug store chains including Peoples Drug Mart, Independent Drugs, Medicine Centres and Apple Drugs. Thirteen years ago, she joined Boston Pizza as national promotions manager. For the last four and a half years as VP, marketing, she has led brand and campaign management as well as menu planning, sports bar marketing and media planning.



LUC DU SAULT
CREATIVE VP,
LG2

Du Sault started his career at Cossette Québec, where he worked as art director for 11 years.

In 2004, he accepted the role of creative VP at Lg2, whose client portfolio includes Desjardins, Bell, Familiprix and the Quebec Health Ministry. Over the past five years, Du Sault has judged many Canadian and international awards, and his work has been recognized by the Créa Awards, the Extra Awards, the London International Awards and Cannes, to name a few.



ARIANE DE WARREN
SENIOR
MARKETING
MANAGER,
GROUPE DYNAMITE

Marking her 10th year at Groupe

Dynamite, de Warren leads creative designers, marketing and PR teams in



JOE HOSPODAREC
FOUNDING
PARTNER AND ECD,
WAX PARTNERSHIP

In just seven years Hospodarec has helped grow Calgary-based Wax from a start-up

with five people to an agency with 34 employees. Before co-founding Wax, he



Raise a pint to Grey

**Congratulations on the
nomination for Agency of the Year**

Your friends at Diageo Canada Inc.

AGENCY OF THE YEAR • 2011

JURY • HALL OF FAME

was CD at TBWA\Calgary, and previously held CD roles at Brown Communications, Parallel Strategies and Trigger. He has worked with Shaw Cablesystems, Tourism Alberta, CP Rail, Enbridge and Direct Energy, and his work has been recognized by the One Show, Clio Awards and the London International Awards.



DAVID KLEIN
VP, MARKETING &
INNOVATION,
AEROPLAN

Klein brings more than 20 years of direct marketing and communications

experience to Aeroplan, where he leads a team focused on customer, market and competitive environment knowledge. Prior to joining Aeroplan in 2006, Klein was VP, strategic services at FCB Direct, where he oversaw the development of database and communications programs for clients including Air Canada, Aeroplan and CIBC. He started his career as a media buyer with Wunderman in Montreal.



DAVE NICHOLLS
NATIONAL BRAND
MANAGER,
DOMESTIC
PREMIUM BEERS,
LABATT

Nicholls brings 15 years of marketing

and advertising experience to overseeing brands like Alexander Keith's, Rolling Rock and Labatt 50 as the national brand manager for domestic premiums. Prior to this role, he worked on the successful launch of Bud Light Lime in Canada. Nicholls has also been director of marketing and sales for the Island Lake Lodge and Mica Heli Skiing in BC. He started his career agency-side at Communique and Ammirati Puris with brands like Vaseline, Sunlight, Johnny Walker and Hotmail.



SYED ZEESHAN SHAMS
ASSOCIATE
MARKETING
DIRECTOR,
P&G CANADA

Shams was recruited to P&G on campus

at the Lahore University of Management Sciences (LUMS) in Pakistan, and began his career as ABM, personal cleansing, in the Middle East. With over 13 years at P&G, the last eight in Canada, Shams leads the oral care, personal health care and feminine care business as associate marketing director. He has also co-chaired the P&G Canada United Way campaign and served as board member for Consumer Health Products Canada.



BRIAN SHEPPARD
EVP & CO-ECD,
SAATCHI &
SAATCHI CANADA

With close to 20 years on the creative side, Sheppard has worked

on brands as diverse as Levi's, Nabisco, Jaguar, Newfoundland and Labrador Tourism, IBM, Dove and Toyota. Co-ECD at Saatchi, Sheppard joined the firm in 2007 as associate CD. Before that he worked as creative group head at Target Marketing and senior writer at Ogilvy & Mather, and he got his start as a writer at Harrod & Mirlin. His work has been recognized at Cannes, the One Show, the CASSIES and the CMAs.



HOWARD THOMAS
VP, MARKETING
COMMUNICATIONS
& BRAND,
CIBC

Thomas has experience leading and managing brands including

Tourism Canada, Panasonic, Hiram Walker and Ontario Lottery and Gaming Corp. Before joining CIBC in 2010, Thomas was CMO/director of corporate marketing at Samsung for five years, and prior to that he was president of start-up venture Canadian American Transportation Systems. Thomas has also worked agency-side in senior roles with clients like P&G, Kodak and TD Bank.



CHRISTINA YU
EVP, CREATIVE
DIRECTOR,
RED URBAN

As EVP/CD of Red Urban in Toronto, Yu is responsible for clients like Volkswagen. Before

joining Red Urban, Yu was VP/CD at Lowe Roche. She was also VP, associate CD at BBDO in Toronto and art director at Taxi in her early days. Over the years, Yu has earned recognition from Cannes Lions, the One Show, D&AD, the Andy Awards and the Clio Awards for clients including FedEx, Jeep, Flow 93.5, Pepsi, Stella Artois, Audi and Capital One.



HALL OF FAME



1990

Gold: McKim Advertising
Silver: Cossette
Communication-Marketing
Bronze: Baker Lovick Advertising

1991

Gold: Chiat/Day/Mojo
Silver: Baker Lovick:BBDO
Bronze: MacLaren:Lintas

1992

Gold: Chiat/Day
Silver: Ogilvy & Mather
Bronze: MacLaren:Lintas

1993

Gold: Geoffrey B. Roche
& Partners Advertising
Silver (tie): McKim Baker
Lovick/BBDO, Taxi
Bronze: BCP

1994

Gold: MacLaren:Lintas
Silver: BBDO Canada
Bronze: Geoffrey B. Roche
& Partners Advertising

1995

Gold: MacLaren McCann
Silver: BBDO Canada
Bronze: Leo Burnett

1996

Gold: Leo Burnett
Silver: Palmer Jarvis
Communications
Bronze: BBDO Canada

1997

Gold: Roche Macaulay
& Partners Advertising
Silver: Palmer Jarvis
Communications
Bronze: Leo Burnett

1998

Gold: Roche Macaulay
& Partners Advertising
Silver: BBDO Canada
Bronze: Palmer Jarvis DDB

1999

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris Lintas
Bronze: Young & Rubicam

2000

Gold: Palmer Jarvis DDB
Silver: Taxi
Bronze: MacLaren McCann

2001

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris
Bronze: Taxi

2002

Gold: Taxi
Silver: Bensimon-Byrne
Bronze: Zig

2003

Gold: Taxi
Silver: Palmer Jarvis DDB
Bronze: Downtown Partners DDB

2004

Gold: Taxi
Silver: Zig
Bronze: DDB

2005

Gold: Taxi
Silver: Rethink
Bronze: BBDO Canada

2006

Gold: Rethink
Silver: DDB
Bronze: Lowe Roche

2007

Gold: DDB
Silver: Ogilvy & Mather
Bronze: Taxi

2008

Gold: Taxi
Silver: BBDO Canada
Bronze: DDB

2009

Gold: DDB
Silver: Rethink
Bronze: Zig

2010

Gold: DDB
Silver: Taxi
Bronze: Sid Lee

MINING FOR GOLD

How the right research & analytics strategies can help marketers unearth game-changing insights



There's certainly no shortage of consumer data out there these days. It's being collected in every place imaginable, from social media sites to loyalty programs to mobile interactions and everywhere in between. The trick, of course, is wading through the seemingly endless data and turning it into something useful.

That's where marketing research and analytics come in. When leveraged wisely, research and analytics can help companies gain a deeper understanding of their consumers. That can translate into a multitude of practical applications, such as figuring out what exactly consumers want, when they want it and how much they're willing to pay for it. It can also help marketers figure out how to interact with their audiences in a complicated media environment that's constantly evolving.

"The level of interaction with customers is changing rapidly and significantly," says Marcin Radzikowski, director of strategy & analytics, loyalty marketing services at Mississauga, Ont.-based Aimia, which recently acquired Carlson Marketing. "In the past, a brand's only interaction with consumers was at the point of sale. Now, it begins before that, with consumers researching products and doing price comparisons, and it continues after the purchase when they talk to friends and blog about it."

As the number of interaction occasions between consumers and brands rises, it becomes all the more important to make sure each encounter is just right. To further compound the complexity, consumers today expect to be able to have personalized experiences with their

favourite brands. The days of a one-size fits all approach are over. "Each customer's objectives are different," says Robert Hutton, executive vice-president at Toronto-based market research firm Pollara.

That may leave some marketers longing for the days when consumers didn't mind receiving the same messaging their neighbours got. "In the past, when you looked at offers, everyone clipped the same coupon," says Radzikowski. Of course, that type of approach is now antiquated, which is why it's so important to harness research and analytics in order to connect with audiences on a deeper level.

The human side of data

As sophisticated as data collection technology has become, unearthing powerful insights from the data requires a human touch. "Anybody can collect data. Data is very easy to get. The challenge is using that data to really offer guidance, solutions and strategies," says Hutton. "We really focus on finding real emotions and real behaviours. We want to identify what the drivers are." That means asking non-linear questions to startle market research participants out of autopilot mode to get to their true feelings.

For instance, instead of asking a research panel to choose which pet food package design they like the most, a researcher could hypothetically ask a question such as: is this a package for somebody whose a) pet is a friend b) pet is a loved one or c) pet is a family member. "We want to go below-the-surface. It's a very disruptive and explosive approach,"



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AIMIA
INSPIRING LOYALTY

AIMIA

Aimia is a global leader in loyalty management. It offers a full suite of services, including coalition loyalty, proprietary loyalty and loyalty analytics. Aimia owns and operates some of the world's biggest and most popular coalition loyalty programs, including the Aeroplan program in Canada with over 4.5 million active members, the Nectar program in the UK and Italy with over 18 and 7 million active members, respectively, and the Air Miles Middle East program with over 1.3 million active members.

The company delivers its loyalty expertise across all vertical industries, geographies and channels for both consumer and business-to-business brands. As leading innovators in digital, mobile and social media marketing, Aimia continues to deliver leading-edge loyalty solutions for its clients. Its expertise can help clients significantly boost their brands and business, and ultimately get closer to their best customers, employees and channel partners.

Aimia works with hundreds of clients and some of the world's top brands in the automotive, retail, financial, telecom, healthcare, high tech, travel, hospitality and consumer packaged goods sectors. It recently added industry-leading analytics firm Carlson Marketing to its roster. Carlson is now fully integrated into the Aimia family, and operates under the Aimia name.



says Hutton. "Because we're not doing anything pre-packaged, it gives clients insights and strategies that will propel a brand, product or issue forward."

This insight-driven process enabled Pollara to help a retail client completely turn its business around. The retailer's market share had been steadily declining for a number of years. Pollara's disruptive approach revealed that the retailer was preoccupied with targeting the wrong audience, while undervaluing a very promising segment. "We said let's redefine the customer," Hutton explains. "It really opens up your thinking."

While research can delve into attitudes and emotions, analytics can reveal behavioural patterns, which is also a great way to tap into the more human side of data. "We're more than just analytics," says Radzikowski. "We take actual information and behaviours and translate them into actions." He says Aimia recently helped a travel destination client get the most out of its tight marketing budget by strategically leveraging data from a third-party channel, a travel rewards credit card.

"Instead of carpet-bombing Canada, they can target consumers they know will actually spend money on travel," says Radzikowski.

By tapping into aggregate data, the client was able to deploy relevant messaging to an engaged audience that had identified itself as interested in travel. One of Aimia's specialties is helping connect clients that want to monetize their data, such as the bank with the travel rewards credit card, with clients that can benefit from it such as the travel destination association. "Aggregate data can be valuable to someone else," explains Radzikowski.

Of course, Aimia can also help companies maximize their own data. For instance, a few years ago one of its clients, the Stratford Shakespeare Festival, needed to raise its revenue. "We looked at how they priced their tickets, and observed that consumer behaviour went counter to the pricing strategy," says Radzikowski. Aimia came up with an average ticket price that the festival had to stick to in order to boost its revenue, while at the same time allowing for room for discretion in order to offer small discounts where it could make a big difference.

For example, if offering a \$5 discount could mean the difference between making or breaking a sale, the festival had the flexibility to offer the \$5 discount as long as the overall ticket sales averaged out to a particular amount. "We bridged and exceeded the gap," says Radzikowski.

Context is everything

All of the data in the world is meaningless without context. After all, even if the numbers show that consumers went wild for a particular social media promotion for cereal, that same approach may bomb in say, the automotive category. "Context is everything when it comes to developing the right strategy. We want to be connecting all the dots," says Hutton. "We have to understand the category and what the customers' expectations in the category are."

Knowing who you're talking to – and how to talk to them – can make all the difference, too. "We've found over the past few years, particularly as new consumers come into the market, a new type of segmentation is required," says Hutton. "In our process we go deeper and integrate knowledge of Millennials and the influence of social media."

Unfortunately, even once you've identified that Millennials require a unique approach, that doesn't mean you're done with your homework. Segmentation has evolved far beyond simply breaking target audiences down into similar groups. It's much more micro these days. "In the past, analytics focused on looking at groups," says Radzikowski. "Where we're heading now is identifying who the individual is, where they are, what they're doing, what they're saying – and our goal is to do it in real-time."

Yes, that means wading into the oft-referenced Minority Report territory. Remember the scene where Tom Cruise is walking through the mall, and receives the telepathic message "John Anderton, you could use a Guinness right about now," among many others? While we may still be far away from beaming messages directly into consumers' heads, the technology to transmit similar context-driven messages to their mobile devices is certainly here. "As you walk by a store you haven't visited in awhile, you could potentially receive a message such as 'we've missed you,'" says Radzikowski.

However, just because the technology is available doesn't necessarily mean you should do it. There's always a risk of inundating consumers to the point of turning them off entirely. Luckily, research and analytics can help you hedge your bets and provide some much-needed insight into how consumers want to be communicated with, and how often in this plugged-in, 24/7 environment. A big part of deciphering that comes down

to asking the right questions. “The real innovation is in how the market researchers think,” explains Hutton. “We want to get to the solutions, strategies and advice that put the data into context.”

The full 360

Once you’ve determined what it is consumers want and in what context, you’d better make sure your front-line staff knows, too. After all, those valuable insights won’t be of much use to you if they aren’t shared beyond the marketing department. Firms like Aimia help clients educate their employees, and make sure they’re fully engaged and on board with the company vision and strategy. “We recognize that there are other parties involved,” says Radzikowski. “We make sure employees recognize what those ideal experiences look like.”

Hutton agrees that marketers today have to look well beyond just their target consumers. “It’s not just the customer. There are various different touchpoints, such as stakeholders, influencers and ambassadors,” he says. “You have to understand all of those factors.”

While taking a 360 approach to truly connecting with consumers may seem daunting, it really can reap significant rewards and give you a competitive edge. The key is having the right research and analytics partners on board to maximize your data and mine for those golden insights. “The more you know, the more you’re able to tailor your product to the consumers’ needs,” observes Radzikowski. And at the end of the day, what’s better than being able to cater to exactly what consumers are looking for? •



POLLARA

Pollara is one of Canada’s leading public opinion and market research firms. It provides strategic advice to corporations, governments, associations and other organizations based on strong, accurate measurement of opinions, attitudes and perceptions. The company brings its core values of creativity, curiosity and ex-

pertise together to create customized solutions for each of its clients. This tailored approach ensures breakthrough results that truly have an impact.

Pollara focuses on identifying the emotions and behaviours that drive consumers to help clients discover fresh insights that will propel their brand, product or issue forward. Pollara is a respected thought leader across a variety of different sectors, and is frequently called upon to comment on the most timely and challenging issues facing decision makers today.

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POLLARA

What not to wear

BY CHRIS CHAN

Want to turn heads in the supermarket aisles? Take these fashion tips for retail-ready packaging

Have you ever been to a party where somebody walked through the door and everyone turned their heads and stared? You know why? Their outfit.

You can call it superficial. I call it human nature. We're wired to pay attention to things that catch our eye and ignore the rest. Our brains work too hard to process every peripheral detail; we only register the things we need to see (immediate task at hand), things we need to watch out for (potential danger) or things we find irresistible.

There are thousands of items in the average grocery store. The only way a consumer can do her shopping without going insane is to subconsciously deselect your product and cast it as "peripheral detail," allowing her to find her usual product easier and faster.

Luckily, there's a shelf-makeover solution: retail-ready packaging (RRP) – trays and other displays that are strong enough to transport goods but attractive enough for the shelf.

I work in Europe, where RRP has been around for a while. I'm sure when retailers first mandated it, manufacturers groaned. But

somewhere, a brilliant marketer saw it as a chance to turn this "stock-holding carton" into something more. Today, all brands in Europe design RRP as a core component of the marketing communication wheel.

Quick test: how much time do you spend finessing the

body copy of a print ad? How many consumers will see that? Now, how much time do you spend designing your RRP? Beyond primary packaging, your RRP is the only touchpoint that 100% of your consumers see. Studies



This RRP for fabric softener Lenor illustrates the power of a simple numerical claim.

in Western Europe have shown that effective RRP with the right claim can increase sales by 5%.

So how do you create great RRP?

BE DISRUPTIVE

Design bold and innovative RRPs that utilize strong colours and different die cuts. If you're in beauty care, splurge on premium materials to create that salon feel. If your brand has more than one RRP on shelf, design it in that context. Pringles created a design that links one RRP to another, creating a block on shelf and enabling huge Mr. Pringles branding that couldn't be achieved on a single pack or with one RRP.

BE RECOGNIZABLE

You can dress up like Elton John for a party and get noticed, but you wouldn't be on equity. Coke wouldn't be recognized from afar with a yellow polka-dot RRP, even though it pops. Leverage the design cues of your brand – colours, font type, iconography – so the RRP instantly triggers your brand

in the shopper's mind. For instance, the Vanish stain remover RRP, by mirroring the distinctive pink packaging, leaves no room for brand misattribution.

BE SIMPLE

Keep the RRP clutter free. It's tempting to put your logo on, but ask yourself, will it really make a difference? If not, you've just simplified the design to

make the claim stand out.

Which brings us to claim execution. As a rule, keep it to seven words or less, remember that numbers jump out better than words and make the most

important element the largest.

OVERCOME THE PURCHASE BARRIER

Make sure your claim addresses the barrier at shelf. Is it a value barrier such as, "You cost more than my current brand but you're not offering more product"? Fairy, a dish liquid brand in Europe, has been driving a "Lasts 50% longer vs. private label" claim for three years straight. They realized that they didn't need to talk about their POD, grease cutting, because consumers already knew it. At the shelf, the purchase barrier was value vs. private label. Without any marketing campaign, this claim alone on RRP (and stickered on bottle) grew sales 5% in the first year, and after three years, built value share from 50% to 55%. It's also a brilliant example of prioritizing elements of the claim. All you really see is "50% longer."

Great RRPs aren't rocket science, but they do require some effort. By the way, I couldn't help but notice – you look fantastic in that outfit today.



CHRIS CHAN is a Canadian expat who used to work at P&G Canada and is now at P&G Geneva. For light amusement, follow him on Twitter @executive_guy.



"IT'S MORE FUN TO BE A PIRATE THAN JOIN THE NAVY." —APPLE RETREAT, 1982

Steve Jobs was a modern day pirate whose beautifully designed ships outmanoeuvred his enemy regardless of the odds. With the Mac he maintained a premium brand and escaped a sea of PC sameness, with iPod he pillaged Sony Walkman, with iTunes he sunk the music retail industry. The iPhone is sailing past RIM, Apple Stores have had lineups while others had constant promotions and even technology powerhouse Hewlett-Packard flew the white flag when it realized the consumers' obsession with the iPad.

Jobs wasn't just a pirate defeating tech giants; on his watch he traded a handful of films for the largest individual shareholder position at Disney. He acquired Pixar from George Lucas in 1986 for \$5 million and 20 years later he sold it to Walt Disney for \$7.4 billion. Once again he redefined the category, focusing

on consumers' insatiable appetite for amazing stories. Pixar never compromised on its quest for the perfect tale, using computers rather than hand-painted cells to bring cartoon characters to life. The company's reward, beyond critical acclaim,

Remembering a corporate rebel

BY TONY CHAPMAN

Words of wisdom from Steve Jobs

was a \$602 million average gross, by far the highest of any studio in history. Disney owned distribution rights to the first five films, and Jobs knew that when that contract was about to expire, Disney's shares would take a hit while Pixar would soar. So he leveraged Pixar's handful of films against Disney's studios, theme parks, cruise ships and retail to create a merger.

I think there is a pirate inside us all, but because of the way we're taught or our natural bias for safety over risk, we tend to look for a safe harbour. I wish we could bottle Job's fearlessness, his belief that imagination and design can win over scale.

"I WOULD TRADE ALL OF MY TECHNOLOGY FOR AN AFTERNOON WITH SOCRATES." —NEWSWEEK, OCT. 29, 2001

Jobs didn't have a traditional childhood. Adopted by a middle-class family, Jobs shunned traditional norms, and although considered brilliant, he dropped out of university, travelling to India for spiritual enlightenment. He came back as a Buddhist with a shaved head, and entered a phase of experimentation with LSD, which he described as one of the most important things he'd done in his life.

It's no wonder his ideal afternoon would have been with Socrates, who encouraged humans to focus on higher goals and on the collective power of their community versus the individual.

I think Socrates would have approved of Jobs and the Apple community. He was never in it for the money. From day one, even when Apple was isolated and virtually bankrupt by a tsunami of Microsoft-powered computers, to today, when they stand tall, he created a

community based on being contrarian, David versus Goliath, bound together by values and a love for Apple products.

"IT'S REALLY HARD TO DESIGN PRODUCTS BY FOCUS GROUPS. A LOT OF TIMES, PEOPLE DON'T KNOW WHAT THEY WANT UNTIL YOU SHOW IT TO THEM." —BUSINESSWEEK, MAY 1998

There were dozens of MP3 players on the market and Sony owned portable music when Jobs unveiled the iPod on Oct. 23, 2001. Focus groups would have demanded the same bells and whistles Apple's competitors were known for – Dolby sound reduction, enhanced bass. Jobs couldn't care less. His focus was on the user interface, making technology transparent and the end game of putting "1,000 songs in your pocket."

In 2003, he launched the iTunes Music Store, which ultimately became a springboard for download domination and the recurring revenue model that has helped put almost \$100 billion on Apple's balance sheet.

If I had a magic wand and led their design team, the next Apple product would be an iFridge, with apps to manage my family's nutritional needs, recipes, cooking lessons and an automatic RFID scanner to enable the ordering of all my household items from iGroceries, complete with coupons automatically deducted.

We will miss you, Steve Jobs. We'll miss your courage to imagine, harness and redefine, to lead the consumer and seize any market you desired. You embodied the golden age of capitalism, which was built on innovation vs. imitation, investment vs. cost cutting, and the needs of the consumer vs. the quarterly balance sheet. Let's hope all of this can be downloaded onto the next generation.

Illustration by Bennett Klein



TONY CHAPMAN is the founder and president of Capital C, an international award-winning advertising agency.



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ATOMIC



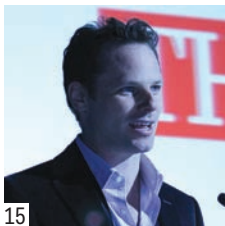
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1. **Mark Holden**, global strategy & planning director, PHD Worldwide | 2. Stanfield's "Guy at Home in his Underwear," **Mark McIntyre** | 3. **Frank Cooper III**, CMO, global consumer engagement, PepsiCo | 4. **Trevor Coleman**, COO, Interaxon | 5. & 6. AToMiC Awards co-chairs **Mark Childs**, VP marketing, Campbell Canada, and **Lauren Richards**, communications consultant | 7. **Tim Leake**, CD & director of creative innovation, Saatchi & Saatchi | 8. **Barbara Smith**, director of brand engagement, the *Globe and Mail* | 9. **Mary Maddever**, executive editor, *strategy* | 10. **Alexander Manu**, senior partner and chief imaginator, InnoSpa International | 11. **Neetu Godara**, marketing manager, PepsiCo Beverages Canada | 12. **Robert Jenkyn**, VP digital solutions, Media Experts | 13. The scene at the AToMiC conference | 14. **John St.** accepts the Grand Prix at the AToMiC Awards for Stanfield's | 15. **Russell Goldstein**, executive publisher, *strategy* | 16. **Jeremy Grubaugh**, CD, global creative solutions, Microsoft Advertising | 17-20. Mobile panel members: **Shailesh Rao**, co-founder & VP of business development, GoldRun; **Boris Chan**, principal, Xtreme Labs; **Brian Wong**, founder & CEO, Kiip; moderator **Robin Hassan**, digital group director, Starcom MediaVest Group | 21. Leo Burnett's **Steve Persico** and **Anthony Chelvanathan**, with **Mark Bishop** (middle), executive producer/partner, Marblemedia | 22. A performer at the AToMiC Awards

AToMiC is about advertising, technology, media innovation and creativity. In other words, it's about the future. On Oct. 4 at the Kool Haus in Toronto, some of the brightest minds in the biz gathered to impart their knowledge. Then in the evening, the AToMiC Awards celebrated Canadian programs that are truly forward-thinking.



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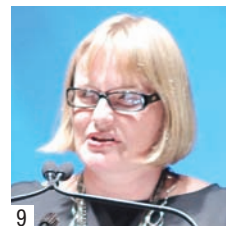
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ATOMIC AWARDS



21



22

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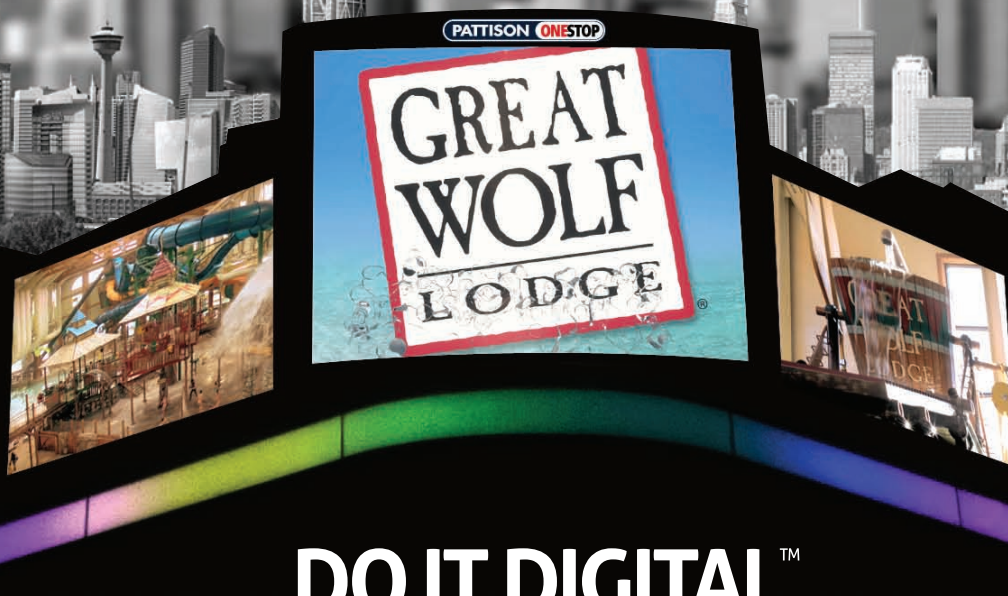


As you are well aware,
inevitable and forthcoming cataclysmic
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